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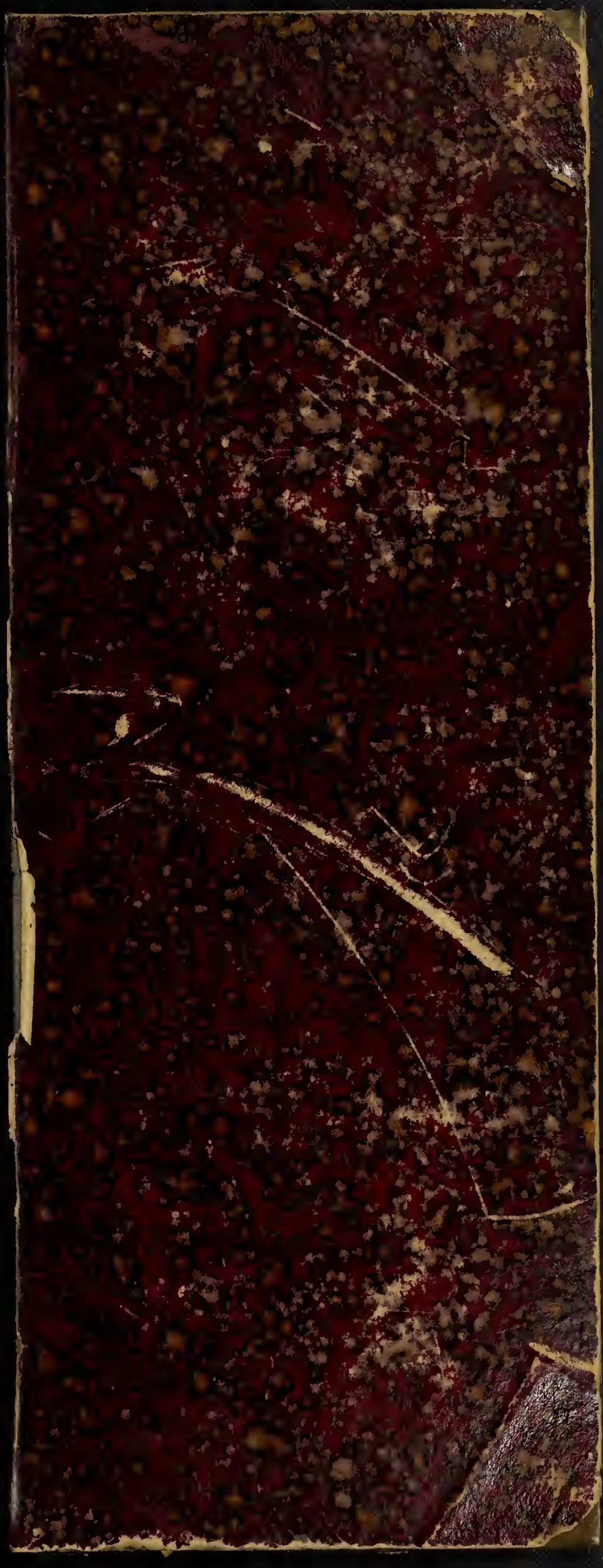

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CHARACTERISTICS OF SWEDISH FOLK-SONG

BY

LULA BELLE DEXTER

THESIS

FOR THE

DEGREE OF BACHELOR OF MUSIC

SCHOOL OF MUSIC

UNIVERSITY OF ILLINOIS

1915

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UNIVERSITY OF ILLINOIS

June 1, 1915.

THIS IS TO CERTIFY THAT THE THESIS PREPARED UNDER MY SUPERVISION BY

LULA BELLE DEXTER,

ENTITLED CHARACTERISTICS OF SWEDISH FOLK-SONG,

IS APPROVED BY ME AS FULFILLING THIS PART OF THE REQUIREMENTS FOR THE

DEGREE OF BACHELOR OF MUSIC.

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APPROVED: Lawrence Eb

HEAD OF DEPARTMENT OF SCHOOL OF MUSIC.

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CHARACTERISTICS OF SWEDISH FOLK-SONG

INTRODUCTION

The basis of my work on Swedish folk-songs has been Hägg's collection of the songs of Sweden. Absolutely no reading has been done, except the reading of the scores themselves, so that the whole background is source material.

Hägg's idea of folk-song seems to be the more restricted one: that of folk-song as being ancient and anonymous. If the songs ever had composers they have long since been forgotten, and the songs have been thoroughly assimilated and changed by the folk to suit their own necessity of expression.

The Hägg collection is no doubt representative. His harmonies or accompaniments tend to give the songs something of the effect of the art-song, yet in his setting we see them at their best. He has developed their possibilities of expression to a marked degree. Wherever I have referred to the harmony the reader may look in the collection itself. See Bibliography.

For that reason I have not copied the harmonizations, but only the melody itself (and the words of the first stanza) which is taken from the collection of Hägg, unless otherwise stated.

Some original harmonization is given. Needless to say, no two persons would harmonize the melodies in exactly the same way. However, I have preferred Hägg's harmonization to any other

I have found for these songs, in fact it is far superior to them. His work is of the most excellent quality.

Many of the facts observed concerning these folk-songs would, like the harmonization of them, be viewed differently by different individuals. The form, for instance, would be recorded, in some of the larger divisions and groupings, differently. This is an arbitrary matter of course.

Often in treating the individual songs no separate paragraph on appreciation has been written. Where this is not done there are introduced, somewhere in the analysis, appreciation statements. Oftentimes I have recorded these just where they have occurred to me or have been suggested by some part of the analysis. I have digressed for a while in this way.

I have endeavored to follow the main points of the following outline, in taking up each folk-song for observation.

1. Number -
2. English title -
3. Swedish title -
4. Reference -
5. Form -

With total number of measures, and explanation if necessary or remarks if desired.

6. Melody -

Its specific individuality.

Its key: major and minor modes or keys.

Its beginning and ending.

Progressions: repeated notes and skips.

Range

7. Rhythm -

Time signature.

Rhythmic figures.

8. Words -

Theme or topic: general and specific.

Suitability to music.

Rhythm and rhyme (in some cases)

Poetic value.

Figures.

9. Harmonization.-

Interesting parts analyzed.

Discords, organ-point, suspension, etc.

Shifting of modes and keys.

Contrasting harmony and rhythm for repeated sections.

10. Value -

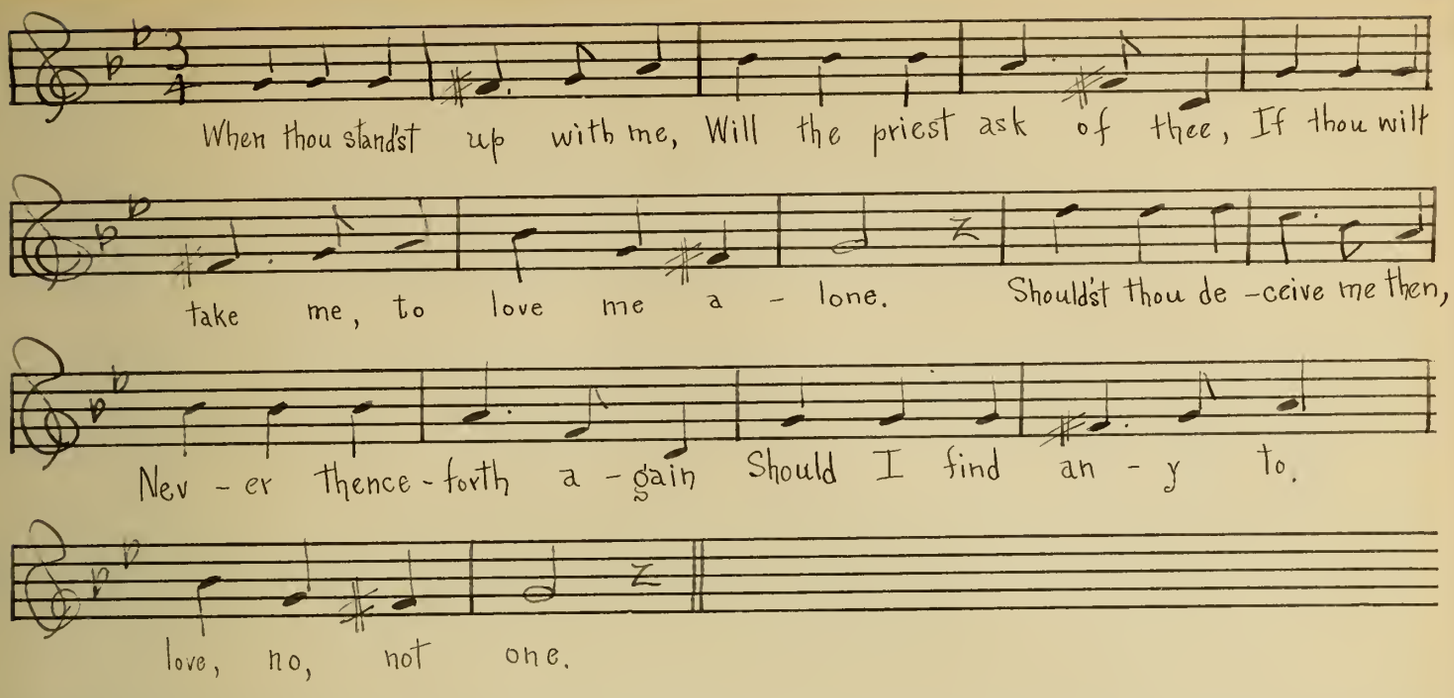
When compared with others.

Its specific appeal (characterize the song).

The arrangement of the order in which I take up the songs follows no one plan throughout: I have grouped those songs together that have some psychological relationship, such as topic of the words, general character of the melody, etc.

The analysis has been close and rather too technical in some respects for the general reader. It is because this is the beginning of a study of comparative folk-song.

I wish to acknowledge my indebtedness to Professor Flom for the translation of the words of Kulleri Tova.


When thou stand'st up with me, Will the priest ask of thee, If thou wilt
take me, to love me a - lone. Should'st thou de - ceive me then,
Nev - er thence - forth a - gain Should I find an - y to.
love, no, not one.

I. "When thou stands't up with me."
("En gång in bredd med mig."

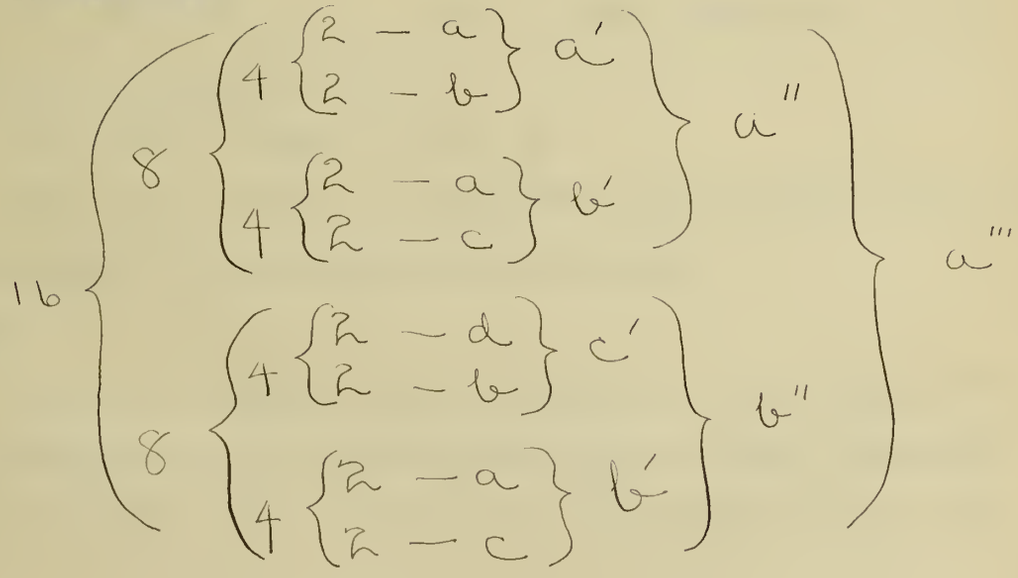
Ref. Hägg: Songs of Sweden, p. 66.

Form.

This is one of the simplest of song forms. It consists of two periods of eight measures each. The first period has two sections of four measures each, and the sections are split into two phrases of two measures each. The first phrase of the first section is identical with the first phrase of the second section. The second period is identical with the first, except for the first phrase.

The form can be diagramatically expressed as follows:

In measures -



From the period standpoint

a b a c

d b a c

The total number of measures is 16.

Melody.

The melody is notated in g minor. The d phrase of the second period is alone of all the phrases in the major. The contrast lends vigor and virility to the whole. The song begins on the tonic. The ending suggests a perfect cadence. The repeated notes, in each case on some member of the tonic chord, followed in each case by notes unmistakably describing the dominant, are a factor of the song's individuality. The figure is imitated in effect, throughout the piece. The range is just one octave, from d' to d".

The rhythm is built entirely on the following figure : . This is used invariably in all phrases except the period endings.

The time is simple triple, $\frac{3}{4}$.

The song is sung at a moderately rapid speed, but from its nature gives a very serious interpretation.

Words.

The words indicate the seriousness of the singer, who shows his attitude to his love and marriage in some remarkably direct and forceful words. They are in the form of direct address.

Harmonization.

The harmonization of this song, as Hägg conceives it, is notable in the following respect: He holds, measure after measure, the same bass, against the varying melody above. One might call this organ-point, but the effect is not quite that of the organ-point. It seems rather like a judicious blending of

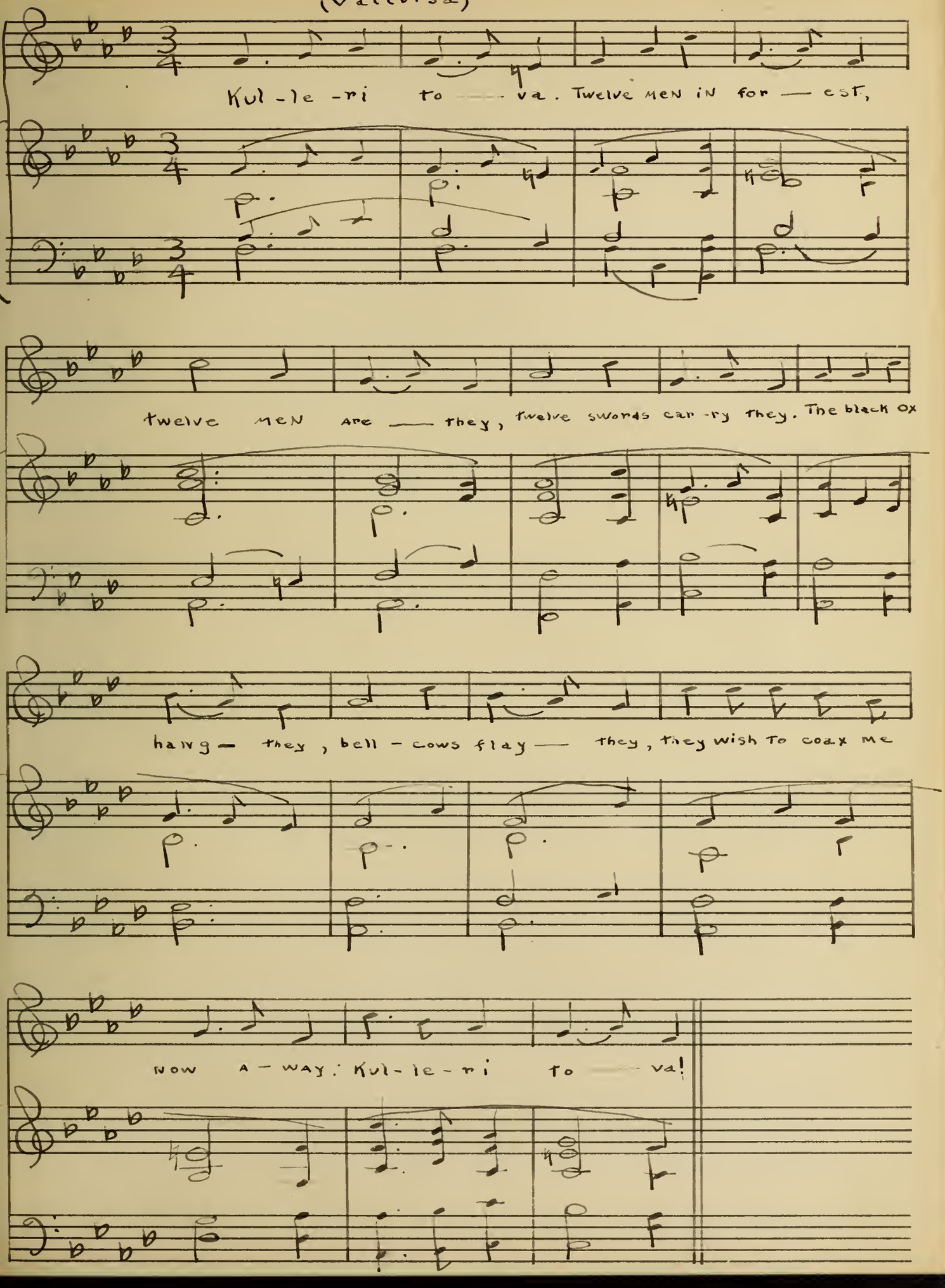
consonances and accented dissonances, for a certain desired effect. The homely repetition is good: it gives the idea of folk or the simple characteristic life of the common people.

Hägg makes the second phrase of the second period imitate the first phrase of that period. The voice leading produces this desired effect. The drop of a third for the second phrase, combined with the slight changes in harmonic effect, gives a most pleasing contrast between these two phrases.

Value.

There is something about the racial simplicity of this song that leads one to believe it to be of the very oldest.

- Kullervo Tova -
(Vallvisa)

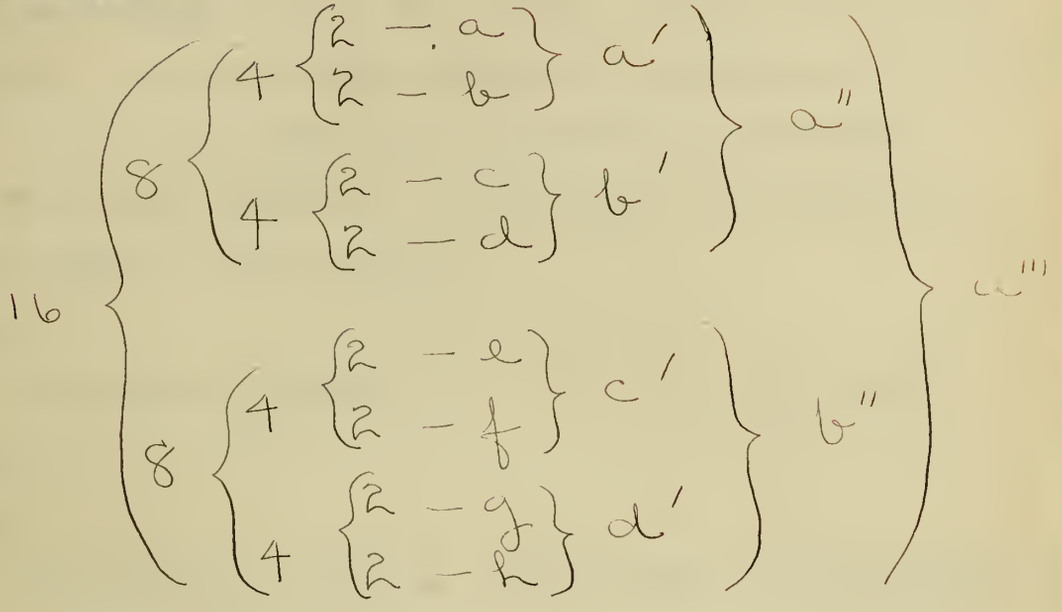

Kul-le-ri to — va. Twelve men in for — est,
twelve men are — they, twelve swords car-ry they. The black ox
hang — they, bell-cows flay — they, they wish to coax me
now a-way: Kul-le-ri to — va!

II. Kulleri Tova.
(Kulleri Tova)

Ref. Svenska Folkvisor, p. 13.

Form.

16 measures.



Melody.

There is a peculiar monotony throughout because of the likeness of phrases, both in rhythm, where there is no contrast, and in range of voice, which lies within the interval of a fifth.

This melody must come from the simple, homely, peasant folk. It is surely the simplest of songs, distinctively human, and childish except for its great dignity. If Carlyle reverenced the hard hand of the working man, then we must much more reverence this simple expression of his soul.

The peculiarity of this melody is that the two-measure phrase may be considered as such, or it may be considered as the section, with a four-measure period. The mind of this singer is

simple as a child, for the musical thought comes in such short phrases. Again, each of the phrases says something in itself without any great connection with other phrases. The thought is oft repeated without much change. It is this childish simplicity that leads me to believe that this melody is one of the most ancient we have. It has probably preserved its original form through many ages. This is an example par excellence of folk-song.

The melody begins on 1 of the scale, the key being f minor. The range is from f^{1} to c'.

Rhythm.

The prevailing rhythm is ♩. ♪ ♩ in simple triple time.

Words.

The sub-title, Vallvisa, means ballad of the greensword. The song is indeed a ballad, telling a little story, and having this peculiar refrain: Kulleri tova.

Kulleri tova is untranslatable unless it is dialectic. It is probably a very ancient expression, which with the change and advance of the language has been obscured in meaning, altho preserved as a refrain.

Here we have another indication of the great age of this song.

Harmonization.

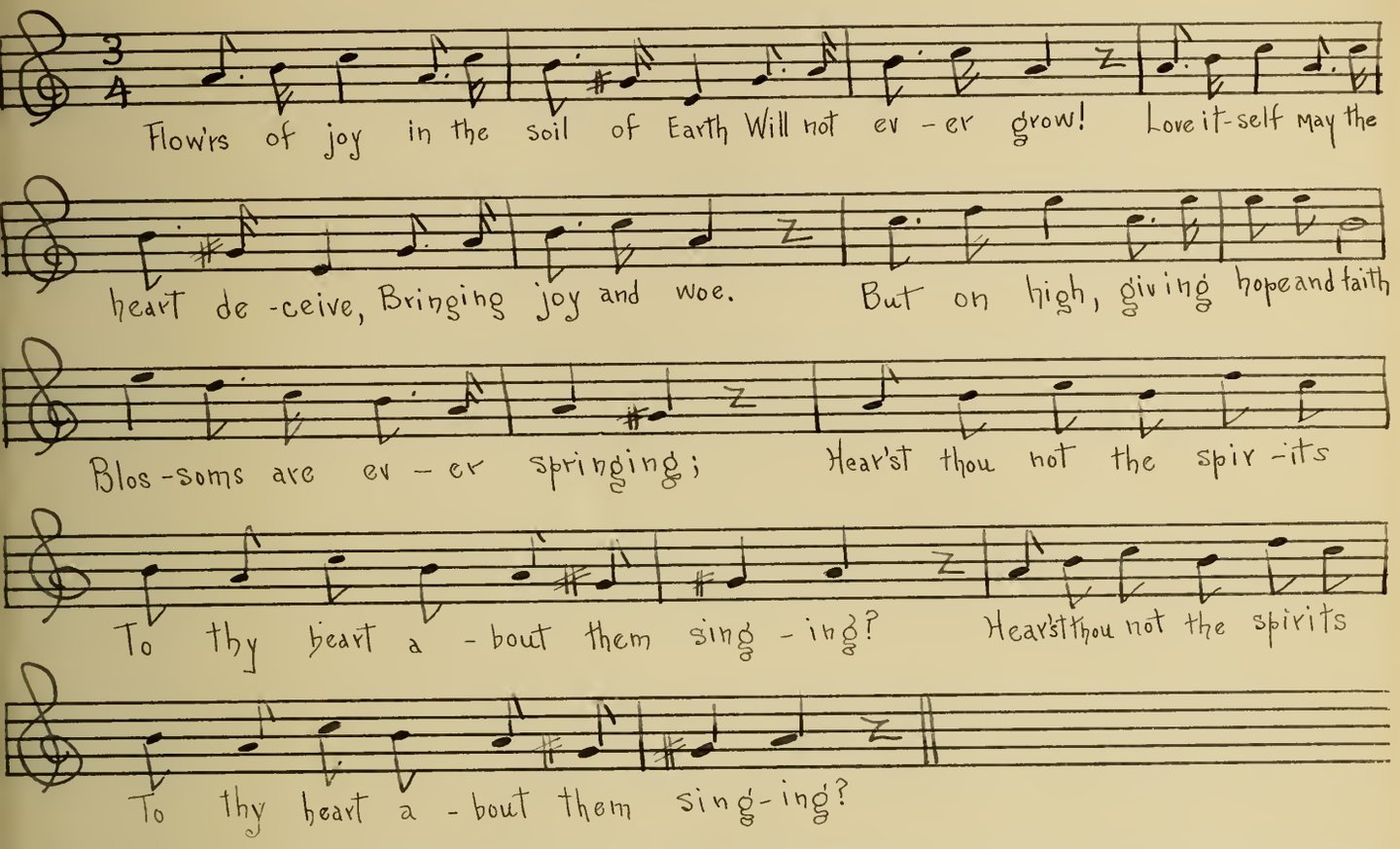
The harmonization is my own, as I was not quite satisfied with that in the Svenska Folkvisor, altho I consider it good.

There is that in the second measure of the melody which suggests the diminished seventh as well as discord, given in the harmonization.

Value.

The value of this song has already been indicated. One remark might be added. The closeness of the range, with the intervals used in melodic progression have a Slavic suggestion in them.

Flowers of Joy-


Flow'rs of joy in the soil of Earth Will not ev - er grow! Love it-self may the
heart de - ceive, Bringing joy and woe. But on high, giving hope and faith
Blos - soms are ev - er springing; Hear'st thou not the spir - its
To thy heart a - bout them sing - ing? Hear'st thou not the spirits
To thy heart a - bout them sing - ing?

III. FLOWERS OF JOY
(Glädjens blomster)

Ref. Hägg: Songs of Sweden, p. 29.

Form.

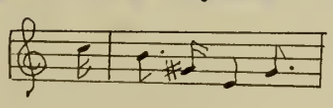
The total number of measures is 16.

$$16\left\{\begin{array}{l} 6\left\{\begin{array}{l}3-a\\3-a\end{array}\right\}a' \\ 4\left\{\begin{array}{l}2-b\\2-c\end{array}\right\}b' \\ 6\left\{\begin{array}{l}3-d\\3-d\end{array}\right\}c' \end{array}\right\} a'''$$

This is one of the rarest and most interesting forms in the collection. The three-measure phrase is found very seldom among these Swedish songs. The contrast section (section b) is composed of two-measure phrases, and is a very pleasing one, in that two in contrast with three, is effective in phrasing,- two complementing or answering three. The third section, of six measures, bears a close relation to the first section: it would deceive the ear into believing that it is an imitation of the first.

Melody.

This song resembles the Norwegian song called Her Hjemme, or "Home Forever". It seems so very markedly Scandinavian, that one could not mistake it. The following phrase of it is found many times in one rhythm or another, among these Swedish folk-songs.

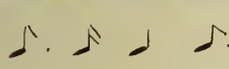


The melody is strong and usually graceful.

The key is "a" minor. Strange to say, this melody is good when harmonized with chords all in the minor mode , if the sub-mediant seventh is used at the beginning of the ninth measure. The VI is, of course, in itself major.

The song begins on the tonic. The ending gives the suspension effect. The downward skip of a fourth in the eighth measure is noteworthy. The range is one octave, from e' to e".

Rhythm.

The rhythm is varied very effectively, which largely accounts for the strength of the melody,- combined as it is with excellent melodic progression. The main rhythmic figures are  and .

Simple triple time is used.

Words.

These words are a specimen of the very rare spiritual song, spiritual being used in a religious sense. There is reference to the supernatural and the spirits in heaven. Such reference is occasioned undoubtedly by a sorrowful spirit which has known disappointment, as suggested by the words themselves.

We find here one of the beautiful figures of speech which are so abundant in these songs. The metaphor is used to advantage: "flowers of joy". "Sail", also, has a metaphorical significance.

Harmonization.

Hägg's harmonization is good, (Berens's is also good. p. 18, no. 16.) as is the figure he commences with. The drone bass on A is effective; it is used also in the eleventh and

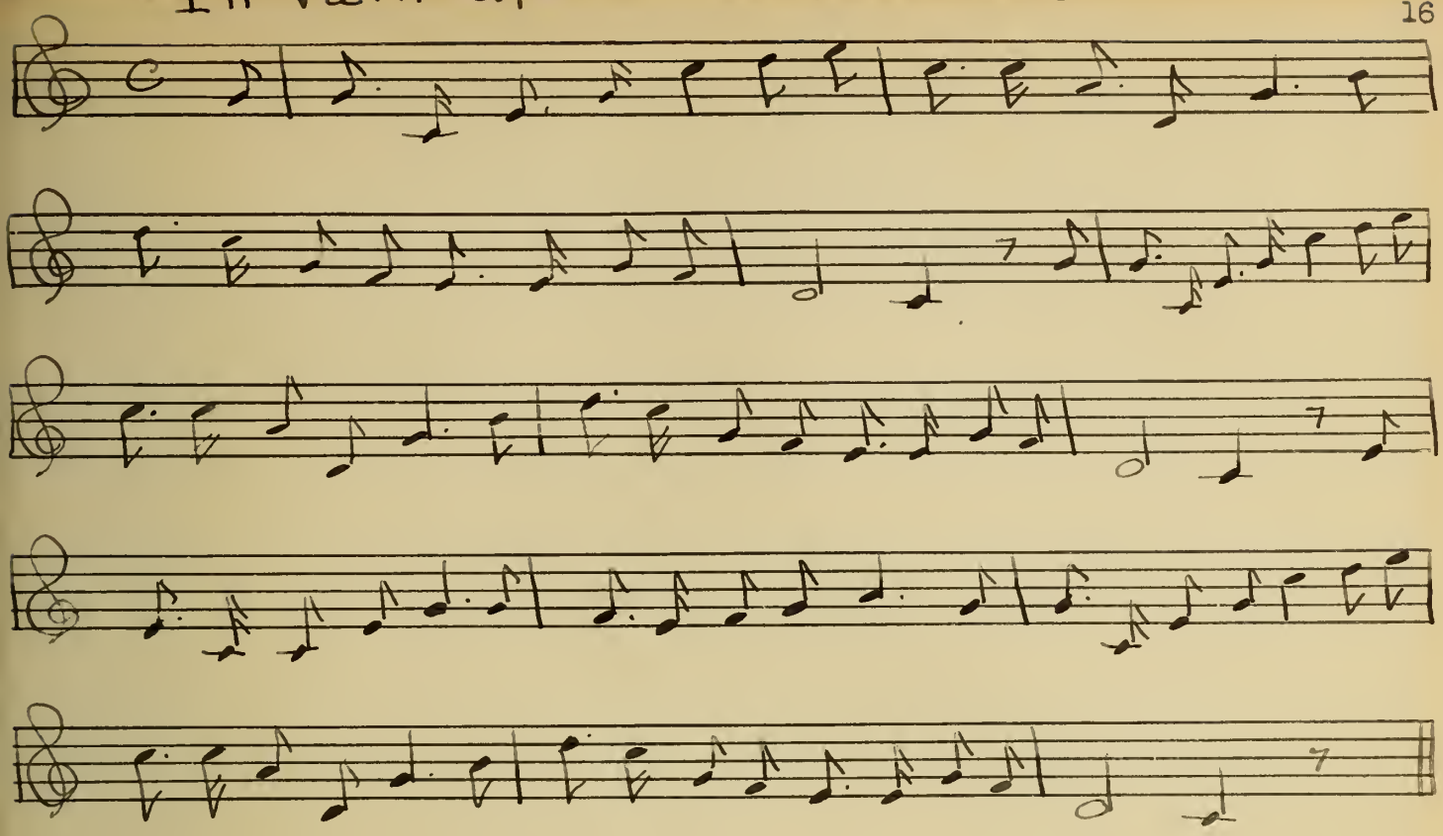
twelfth measures. There is something in the close range of this last section of the melody which suggests drone bass.

At the beginning of the seventh measure occurs C major, which is really the best way to harmonize this passage.

Value

The specific value lies in the three-measure phrase, combined with the two; strong melody; a rare subject with figurative language. The music is wonderfully expressive of the mood of the words. The song might be used as a specimen of Swedish folk-song, where just one were to be picked out.

"In vain upon the pathway

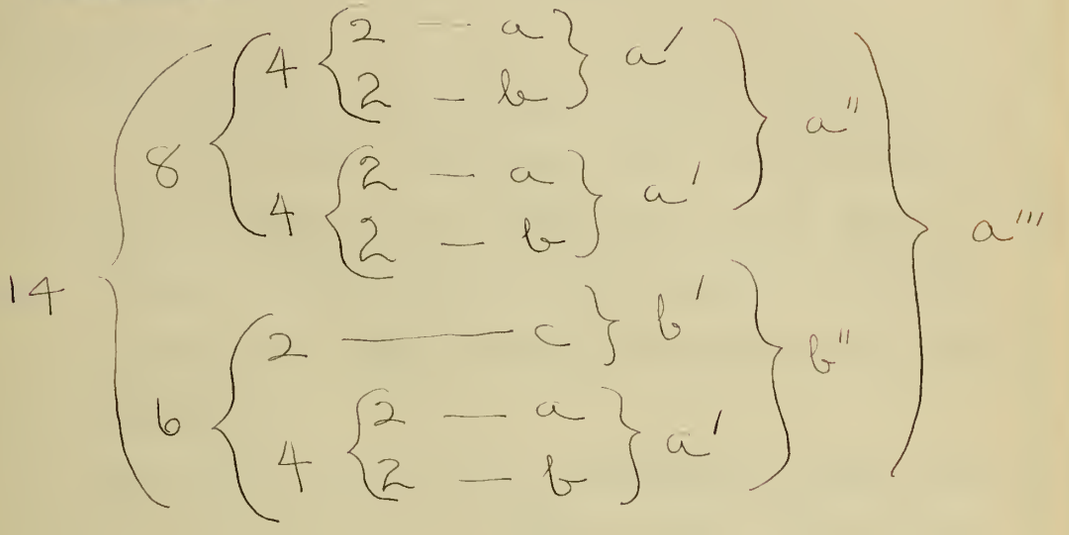


IV. "In vain upon the pathway".
("Förgäfues uppå stigen")

Ref. Hägg. p. 152.

Form.

14 measures.

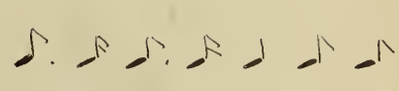


In the repetitions of the theme the rhythm is slightly changed although the notes are the same.

Melody.

This is one of the few folk-songs in the major. It is a buoyant melody and suggests exhilaration and joyous spirits. It begins on 5 above 1 of the scale. The ending is not in perfect cadence effect because the accent is reversed. The range is from c' to e".

Rhythm.

The general rhythmic figure is 

It is written in common time $\frac{4}{4}$.

Words.

The words are not folk-words. What those would be we

are not informed, but one could imagine them being on the theme of joyous and successful love. Hedborn's words as given here do not seem suited to the music, for they are unhappy, while the song itself suggests happiness, even triumph.

Harmonization.

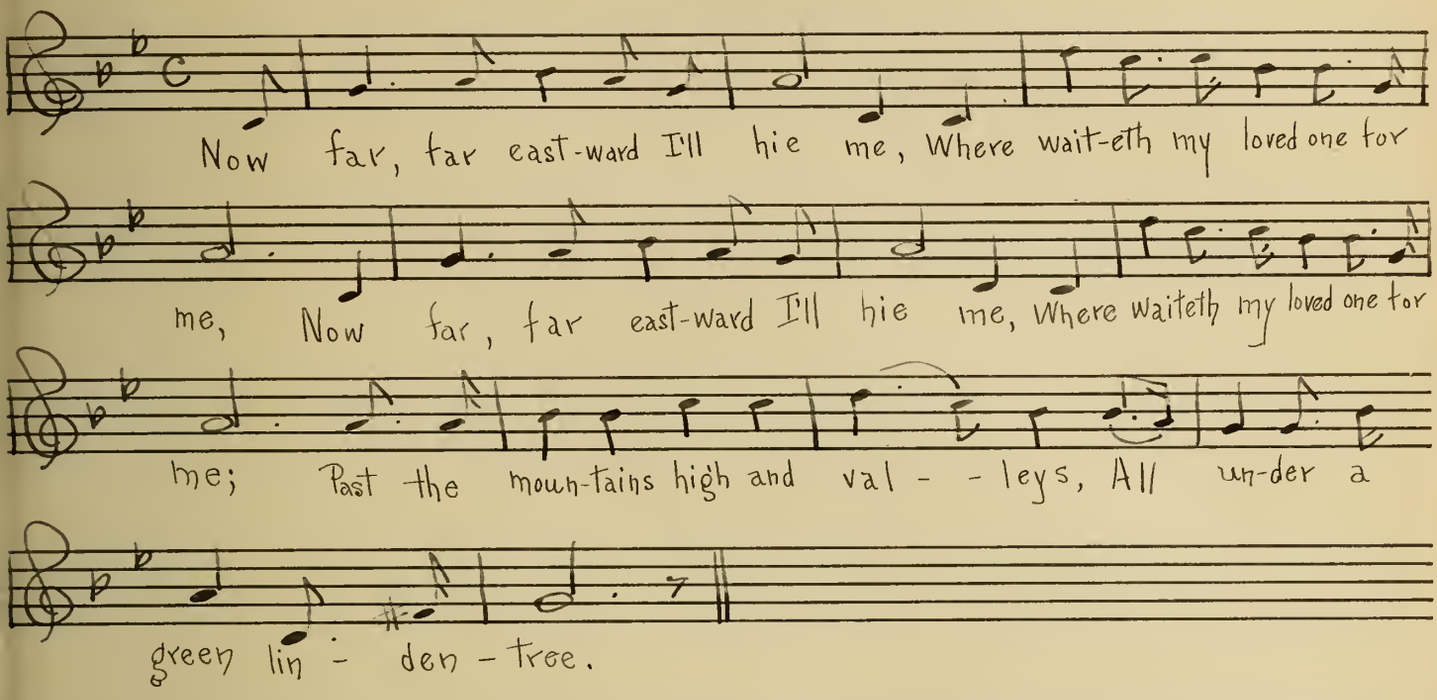
The accompaniment is very good indeed. As usual, the introduction is a work of art. Here the effect of the accented passing and changing notes, as they temporarily hold up the chord, are glaring. We have 2 of the scale pitted against the tonic chord before it goes to 1. Then we find the super-tonic seventh held back by 5 before 4.

The repetition twice of our four-measure theme does not become unattractive in the least in Hägg's hands. Each time brings a new arrangement of the position of chords, and altho practically the same harmonies are used each time yet the parts are shifted in an interesting manner. The distinguishing harmonies used are the super-tonic seventh and the diminished seventh. The little contrasting section of two measures, in e minor, is effective.

Value

The value of this folk-tune, lies in its major, its joyful spirit, its variety of effective change in melodic progression.

"Now far, far eastward I'll hie me."

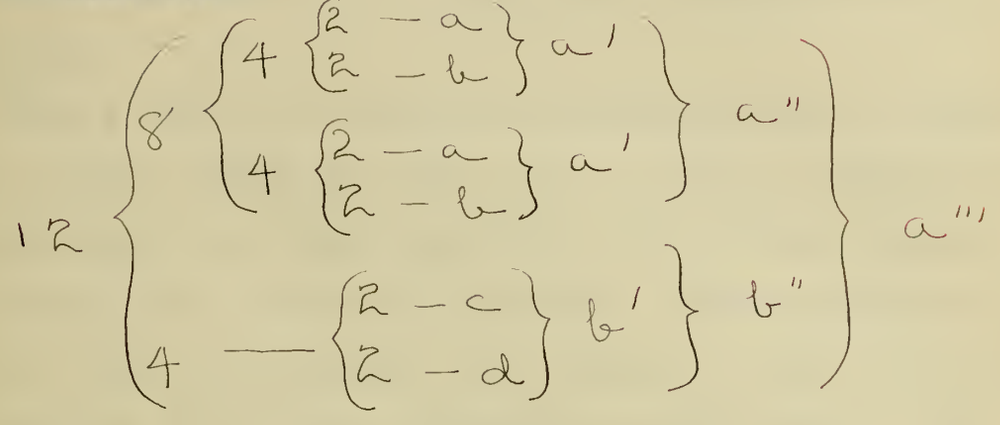

Now far, far east-ward I'll hie me, Where wait-eth my loved one for
me, Now far, far east-ward I'll hie me, Where waiteth my loved one for
me; Past the moun-tains high and val - - leys, All un-der a
green lin - den - tree.

V. "Now far, far eastward I'll hie me."
(Till Österland vill jag fara.")

Ref. Hägg, p. 14

Form.

12 measures.



Melody.

The melodic progression is strong. The key is g minor, with the contrast phrase (c) in the relative major of $B^{\flat}$. The song begins on 5 below 1: the ending suggests the perfect cadence. The range is one octave, from d' to d". The skip of the octave in the melodic progression gives character.

Rhythm.

The rhythm is built upon this frame ♩ ♪ ♪ ♩ ♪ ♪ , in common time.

Words.

The words in translation seem to be an idealized love song, with a mystical and allegorical meaning. It is this quasi-religious, mystical atmosphere which pervades the whole piece and gives it the peculiar setting. Is it not typical Teutonic mysticism and idealism?

Harmonization.

The rhythm is broken up and syncopated in Hägg's arrange-

ment. It is this particular thing which lends to this accompaniment its own peculiar character and interest.

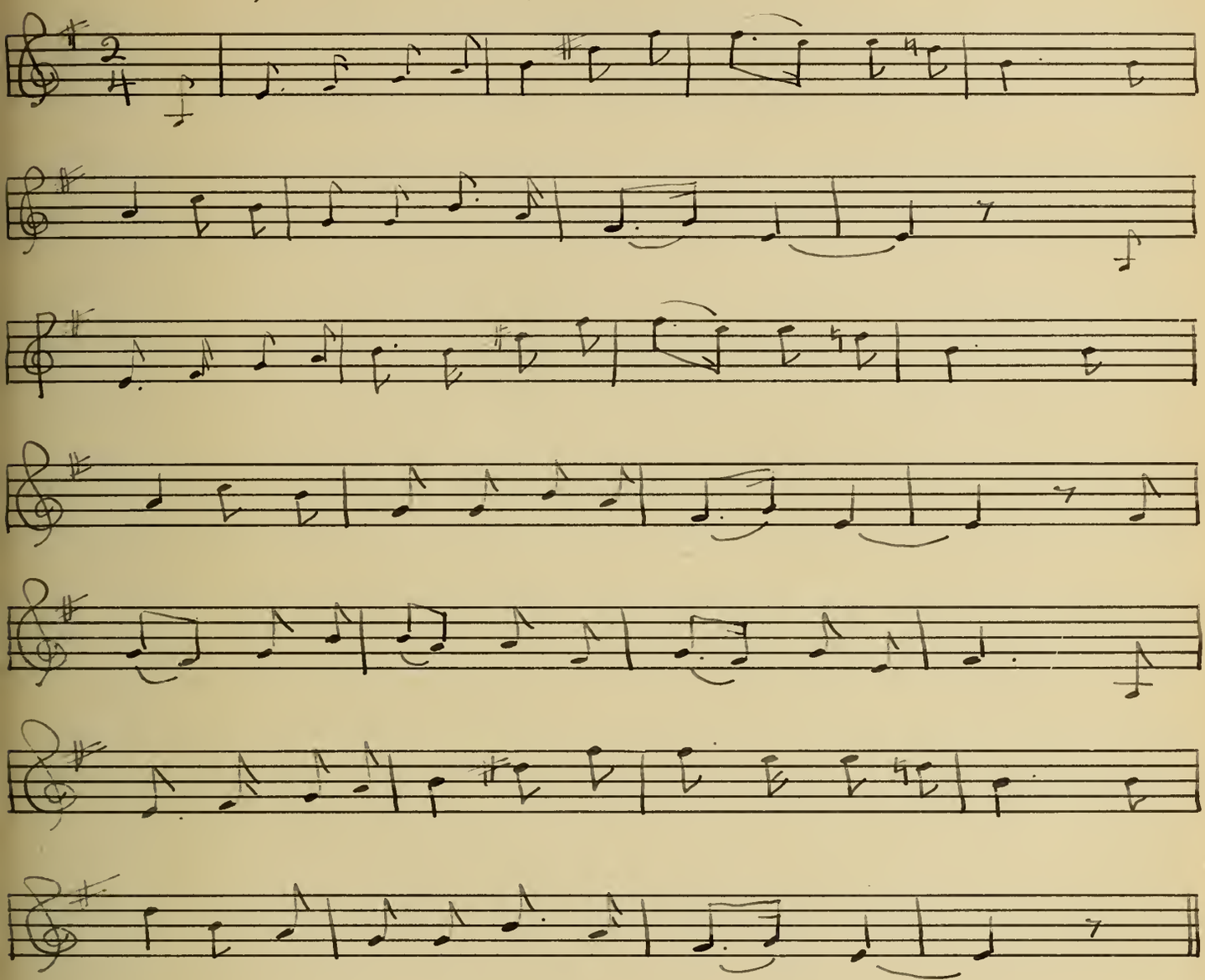
The introduction follows out the melodic suggestion of the opening theme or motif of the song, and is suggestive,- and very successful.

Hägg's use of the scalewise descending bass is suggestive of the journey toward the east, as it is made in imagination. The third measure of the third score has a fine effect produced by embellishing notes, relatively accented. The second part of the song, the last four measures, are treated in a good contrasting way, suitable to the more triumphantly happy words of that part. In the third measure of the second score there is a fine suspension of g before we finally come down to our dominant chord. And for a moment we seem to have a juggling of suspensions when in the treble we get the dominant seventh chord and d is suspended in the bass. But this is only a pseudo-suspension, caused by an embellishing note introduced for variety. The use of an augmented six four three chord in the first measure of the last score is good and adds greatly to the effect. The song is in minor throughout except for one measure, the third to the end.

Value.

This piece does not appeal at first as one of the best of these folk-songs, because of its rather stern mysticism and because of its deep melancholy minor. Both in harmonic setting and words, others of the folk-songs are more universal in their appeal. But after a time one comes to love this song and rank it as one of the best.

"O, Vermeland, Thou Lovely."

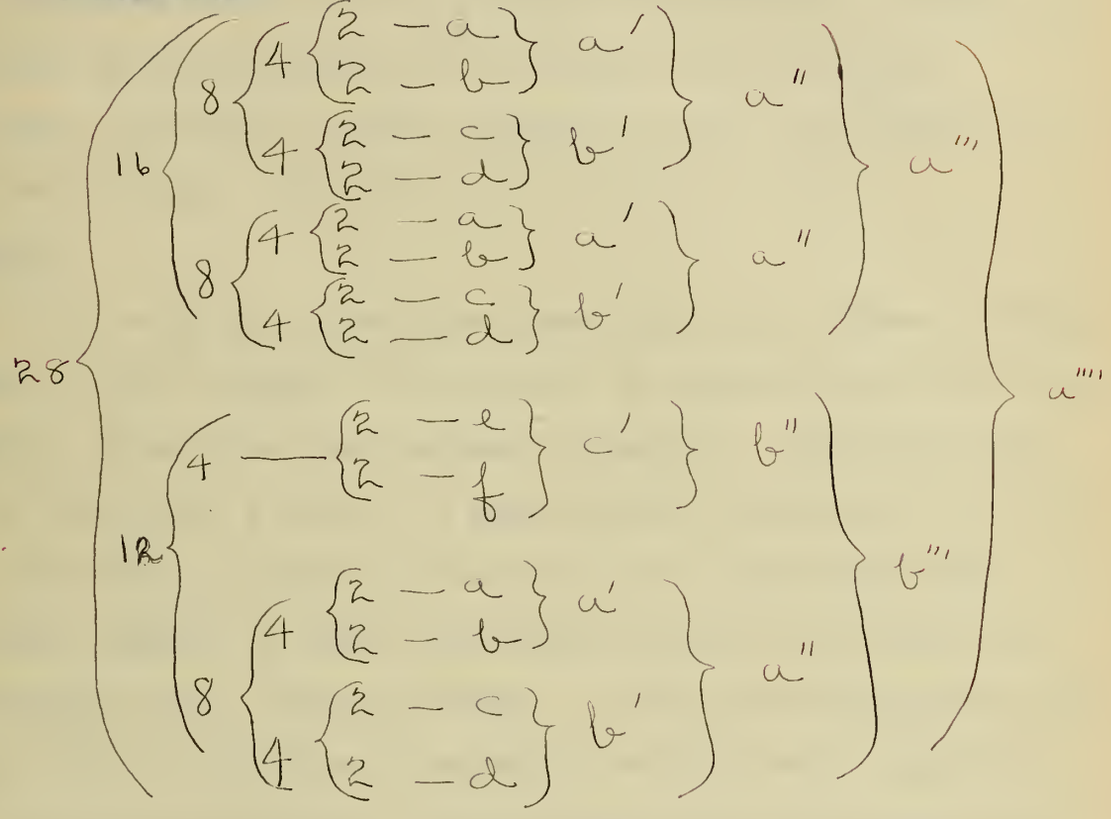


VI. "O, Vermeland, thou lovely."
("Ack, Värmeland, du sköna.")

Ref. Hägg, p. 2.

Form.

28 measures.



The slight diversity of rhythm between phrases, marked with the same letter above, is only for variety and does not modify the form in the least.

The phrases are of the two-measure variety, and have four beats each. Note, however, that they do not begin on the accent. That comes on the second note of the phrase. In other words the phrases begin on the unaccented beat, or some part of it, and end on an unaccented beat or some fraction of it.

Sometimes the exact length of a phrase is disturbed for a fraction of a beat by the holding of one tone a little too long, robbing one note of its full time by holding the preceding note a little long. This is found between phrases c and d. The balance is preserved of course by catching up the phrase quickly, in other words, by the shortening of the last note of the two changed ones. Nothing is really changed: we may view this as a style of enunciation, and a very pleasing one at that.

Melody.

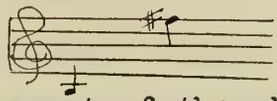
This song has a peculiar fascination and charm. Perhaps one reason is that phrase "a" is wholly in ascent while b is wholly in descent. This gives good balance structure. Notice how the phrase "a" ends with a skip of a major third lighting on 7 of the scale. The voice is held up in the air, as it were and this makes a fine impetus to begin the second phrase which ends with a semi-resting note, a musical comma. In the contrasting section, beginning with the seventeenth measure, we have major suggested.

Note the beginning. We find here dominant below tonic. The ending consists of the often-used combination of super-tonic followed by the mediant and that by the tonic.

Repeated notes are frequent in this song, both within phrases and between them. The question arises whether the song originally did not have just one tone where there is a repetition. A good experience of peculiar rhythmic significance is to hum the song in this way. The effect is that of less exactness and more freedom, as one would imagine an untrained singer to use. Perhaps the rhythm varied according to the mood of the moment. One can

easily see how changing of words might bring repetition of notes.

The skip of thirds receives two strong examples in the second measure.

The range is quite large:  the interval of a twelfth. This is another secret of the charm of this song, which in form is somewhat monotonous.

The $d^{\#}$ in the second measure, contrasted with the $d\flat$ in the third measure, is also good.

Rhythm.

The most noticeable rhythmic figure in this song is $(\frac{2}{4})$. Double time is common to a large part of these folk-songs.

Words.

The words given by Hägg are not the original folk-song words, but I imagine they are nearly like them. They are excellently suited to the music. Chapman's translation must be splendid, considering the difficulty of trying to translate the untranslatable. He has kept meter and rhyme, together with splendid diction in most places.

The theme or subject of these words is one of patriotism. The background, to be sure, is of home and love. The singer, a man, is extolling his native land or district, Vermeland of Sweden. The words of the first stanza are the best, and grand in their significance. They are perhaps best at the contrast section, where they read:

"Oh, there will I live, oh, and there will I die."

Harmonization.

The key is e minor.

The introduction is another glorious example of Hägg's splendid suggestive preludes. Its opening harmony is rare in that place (sub-mediant) and lends strength at once.

In the third measure of the song proper we find a suspension of g, resolving smoothly. Just before this, in the same measures we have a suspension on the first chord struck. It is a suspension in the treble, in two parts. The b is carried over from the same part in the preceding measure, the $f^{\sharp}$, however, is a transferred suspension from the bass of the preceding chord.

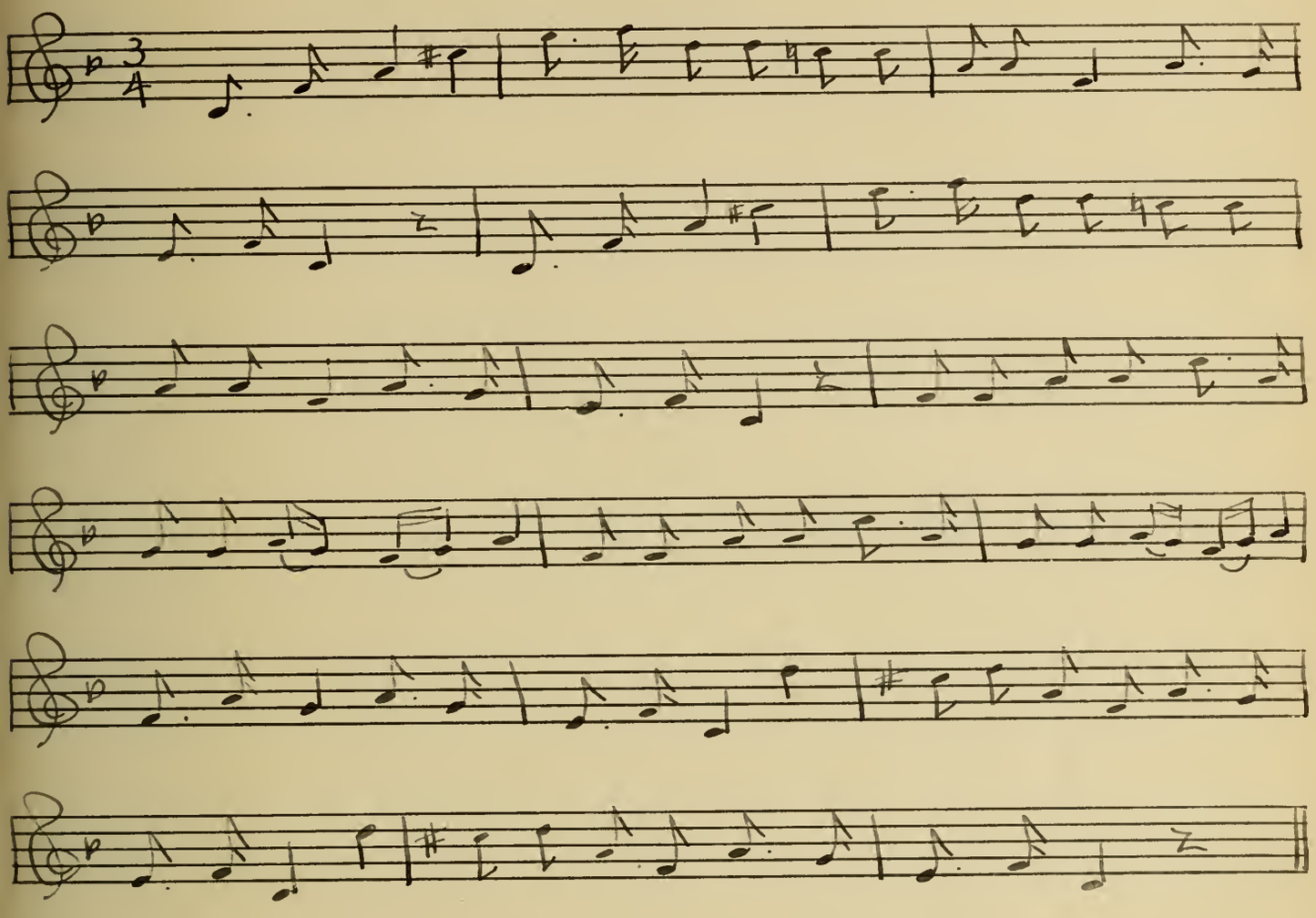
Notice the drone bass, or organ-point, in the contrast section. The harmony here is as beautifully suggestive as the words.

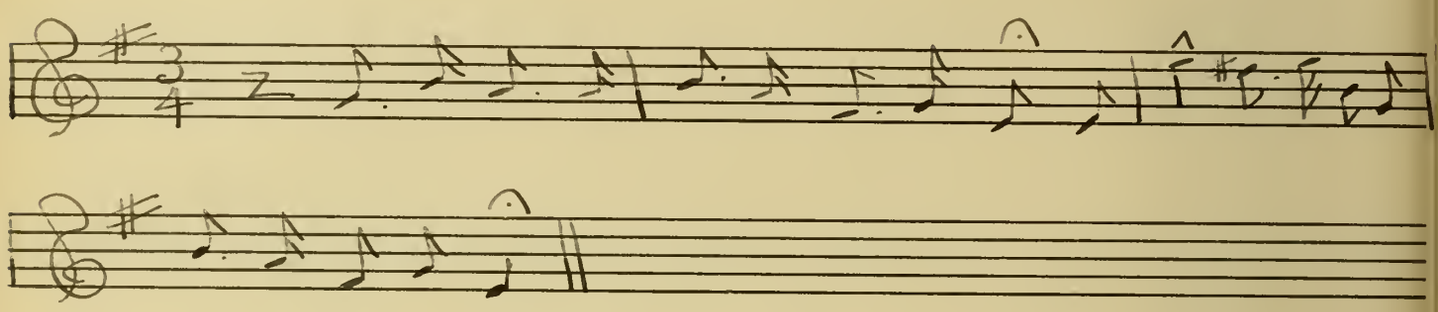
The variety of major vs minor shading is good. The following is the record of it: e, G, e, G, e, G, b, e, G, e. Some of these changes are only momentary, or just suggested by a chord or two, but are enough to give contrast effect.

Value.

This is one of the very best of these Swedish songs. While not of the most beautiful in form, yet it has an appeal in that the eight-measure period has beauty in it which bears repitition. It has a rugged strength in its melodic progression, combined with a delicacy in the rhythm, which is an appealing structure.

The Watersprite



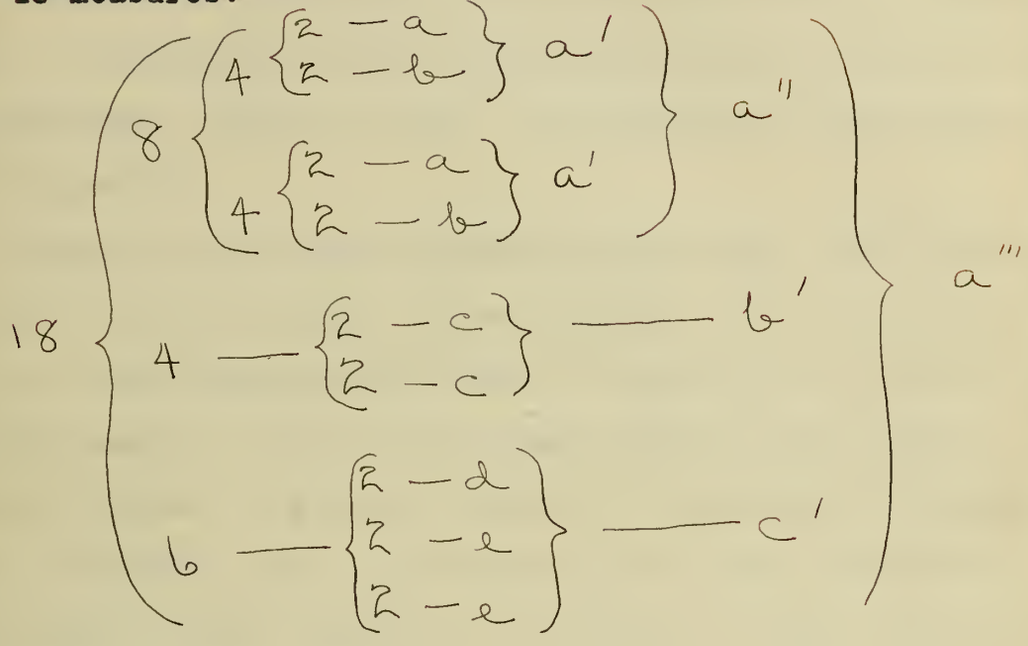


VII. The Watersprite. (Neckens polska.)

Ref. Hägg, p. 6.

Form.

18 measures.



The rest in the last phrase really belongs to d. Thus we have this last phrase making up what d lacks, so that the total number of measures comes out even.

Melody.

Note the first two phrases, how the first gradually creeps upward and the second down. This is as natural as breathing. This section is one rhythmic pulsation, which we all experience in life,- the inspiration and expiration; the curve of attention, of effort, of mood; or the surging of the wave on the sea. In graff we would see this perfect expression as the follow-

ing:

There is no submediant (b) used in this song. The key is d minor. The beginning is on the tonic and the ending is the common super-tonic, mediant, tonic. The rhythm for the perfect cadence is inverted.

Repeated notes are frequent in this song. The melodic interval of a third is by far the most common one in this song. In fact it is very conspicuously used. Especially in the first part of this song do we get the finest example of it, used almost entirely alone. The first measure is throughout the example of it par excellence, with its initial minor third, followed by successive major thirds, which is, by the way, a very rare melodic progression.

The range is a tenth, or from d' to f".

Rhythm

The rhythm most used is , in simple triple time.

The rhythmic effect of this melody, when sung, is very peculiar and elusive. Here we seemingly have melody of more importance than rhythm. Indeed one listening could scarcely tell what the rhythm is. Sing the song with the accent on the second or third beat, and the song will be almost as good. Indeed, all through the piece there is a melodic conspicuousity on the third beat of each measure. Thus the melody works counter to the rhythm.

Another notation for the last six measures as recorded by Hägg has been notated on the music page as given in the Lange book described in the bibliography. His setting, in g minor, shows us that others have noticed the diverse possible rhythms which might effectively be used in notating this song, but which could not be discovered in the singing interpretation of it. Lange has simply accented the high places in the melody itself.

Words.

Here again we have other than folk words. They are, however, admirably suited to the music. They are probably nearly akin to the original words. They are mythological in character, and deal with the sea, supernatural beings, and have the love theme for a background. They are suggestive and poetic to a high degree.

Harmonization.

The introduction is excellent, marked with dignity, and compels the attention from the start.

The first section has the drone bass used most effectively; as has the second section also, but with a different rhythm. In the third and fourth measures of the song proper there is a beautiful example of Hägg's superb chord sequences. The use of the sub-mediant major is very effective toward the close of the song. Notice the transferred suspension on the third beat of the fourth measure from the end: the note is held over from the preceding chord, in another part. The note is not held over really, but struck again.

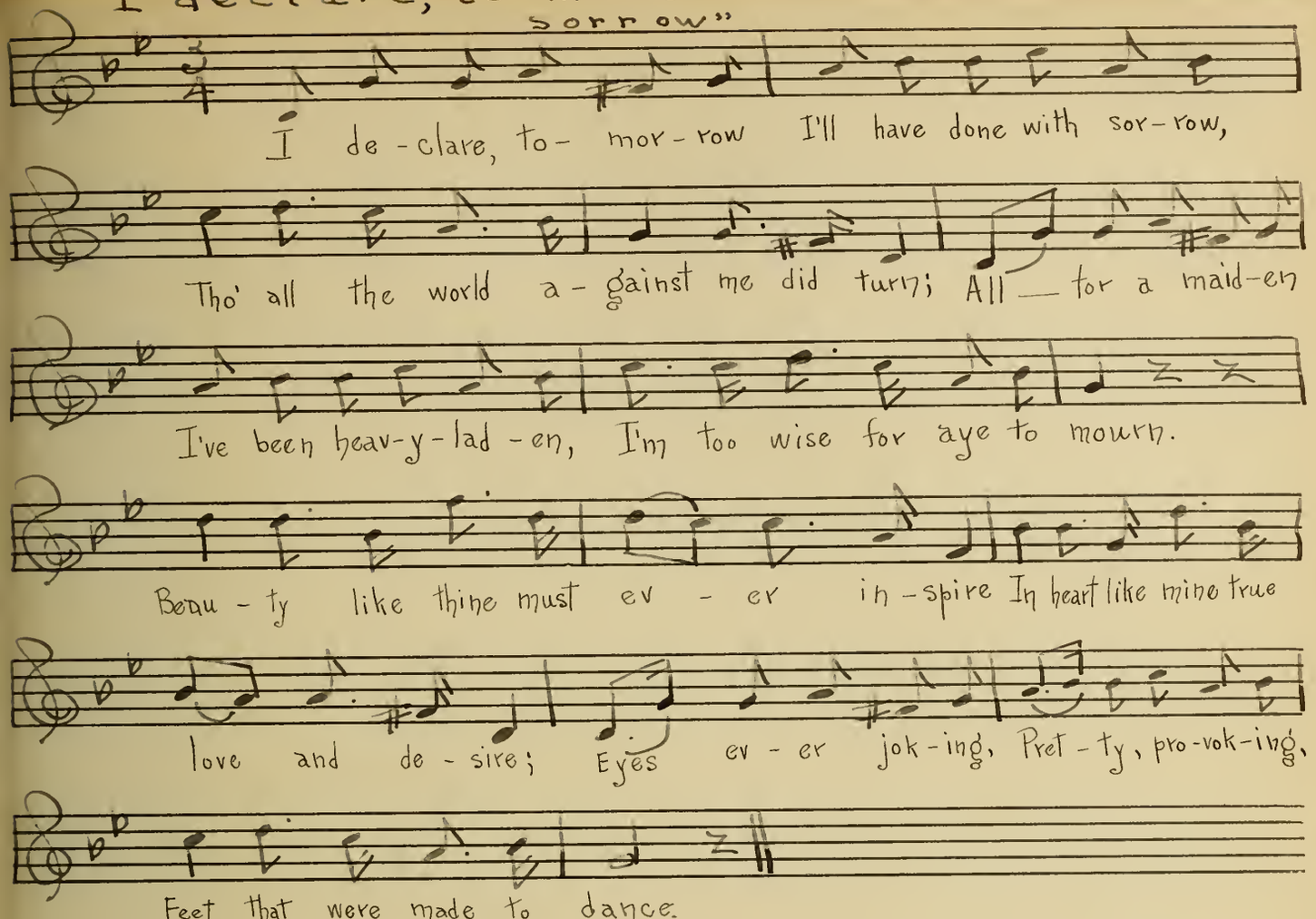
Hägg's mixture of major and minor is effective and interesting in this song. The sub-mediant suggests the major mode.

The short contrasting section in the middle uses the major, the relative major of F. Then we come back again to the d minor. The broken yet even rhythm of the contrast section is satisfactory. The six-measure section at the close also varies the rhythm.

Value.

The quasi-recitative of this piece should stand out in our minds. We have spoken of the questionable rhythm. Only the contrast section of four measures has a distinguishable set rhythm, and there not any too evident. I believe that the omission of all bars would render the song more natural and comprehensible. The imagination or caprice of the individual singer could be used for holds, retards, accelerandos, or accents. Sung recitative style, each quarter note would be eligible to an equal accent with its neighbor, which seems to be the melodic structure of this song.

Necken is a fabulous watersprite, whose tunes a peasant is said to have heard and spread about. (Berens, p. 1 of stanzas)

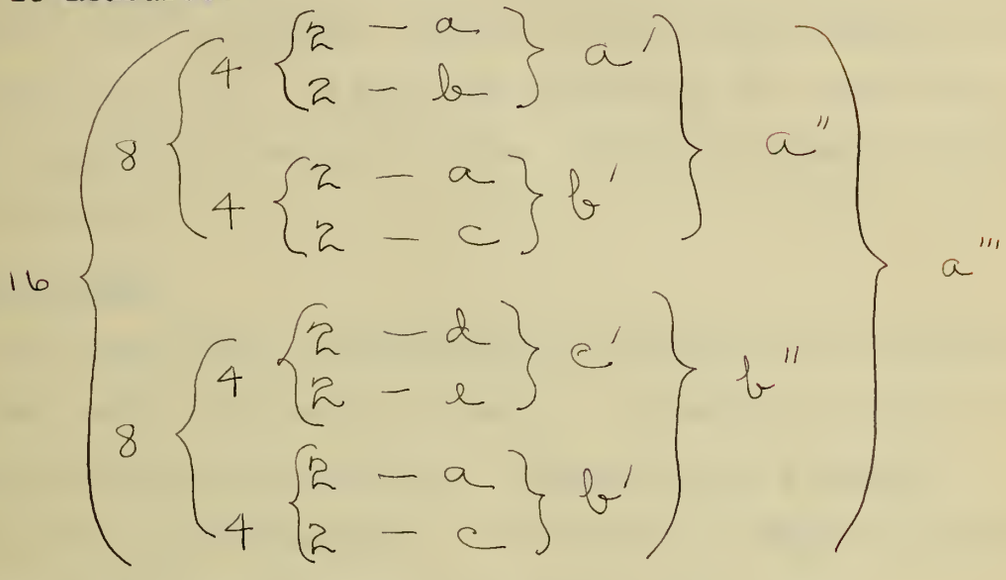

I de-clare, to- mor-row I'll have done with sor-row,
Tho' all the world a-gainst me did turn; All — for a maid-en
I've been heav-y-lad-en, I'm too wise for aye to mourn.
Beau-ty like thine must ev-er in-spire In heart like mine true
love and de-sire; Eyes ev-er jok-ing, Pret-ty, pro-vok-ing,
Feet that were made to dance.

VIII. "I declare, to-morrow."
("Jag tror jag, etc.")

Ref. Hägg, p. 116.

Farm

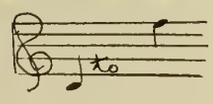
16 measures.



With each repetition of phrase "a" there are rhythmic variations.

Melody.

The melody in itself hasn't as much movement as the rhythm. The repeated notes retard fast movement, of course. However, lightness and sprightliness are the marked effect of this song.

The key is g minor. The first phrase of the contrast section is in B♭ major. The first note is 5 below 1. The end is perfect cadencing. The range is from  . The sub-mediant is not touched in this song.

Rhythm.

The main rhythmic figure is ♪ ♪ although ♪. ♬ is

almost as common. Simple triple time is used.

Words.

The song is in a lighter vein than we generally find. It is sung by a disappointed lover who decides he'll "have done with sorrow" over his maiden. Beauty like her must always excite love and desire in him. He has been charmed by her cleverness to a somewhat supervicial regard for her. Hence the quasi-frivolous vein of the song.

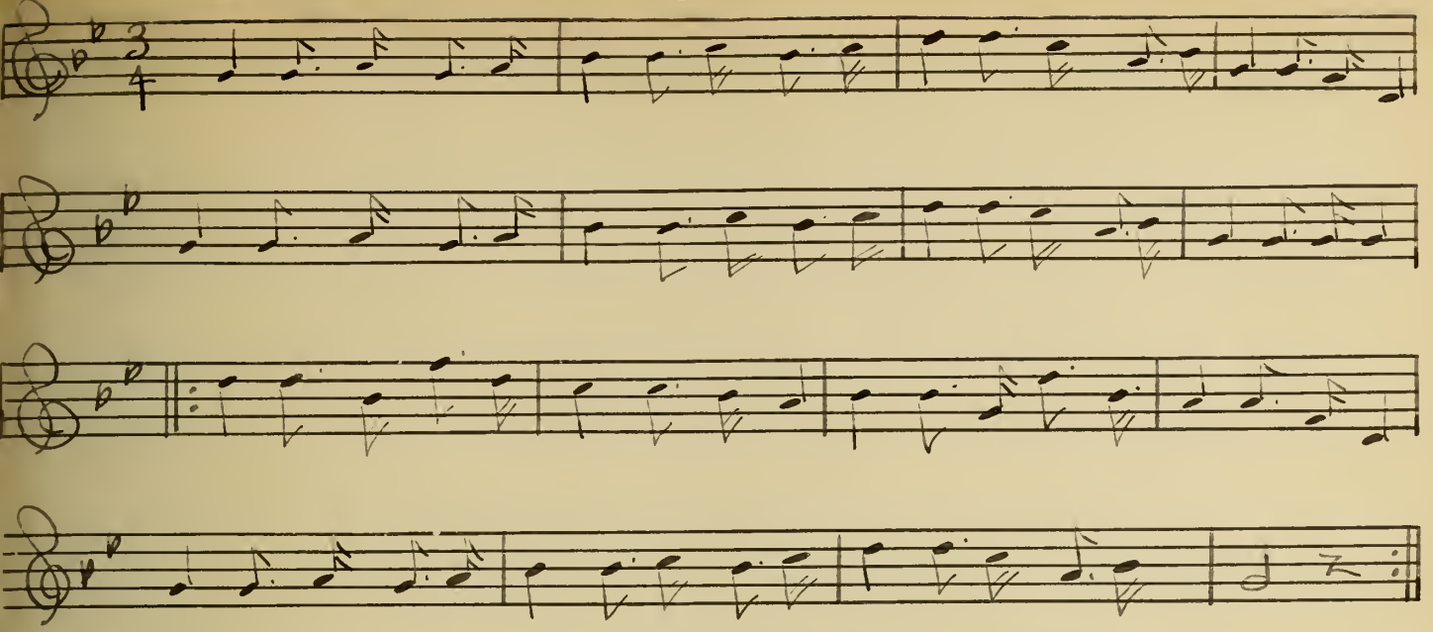
Harmonization.

The drone bass or organ-point is used in an interesting fashion, very much the same as in no. 1. $B^{\flat}$ major is used in the beginning of the contrast section. Suspensions and passing notes are used to good advantage. In measure 10 Hägg's accompaniment suggests the dance, especially on the last count.

Value.

The special value of this song is its dance style, and its somewhat light words.

Spring Breezes Crisp-



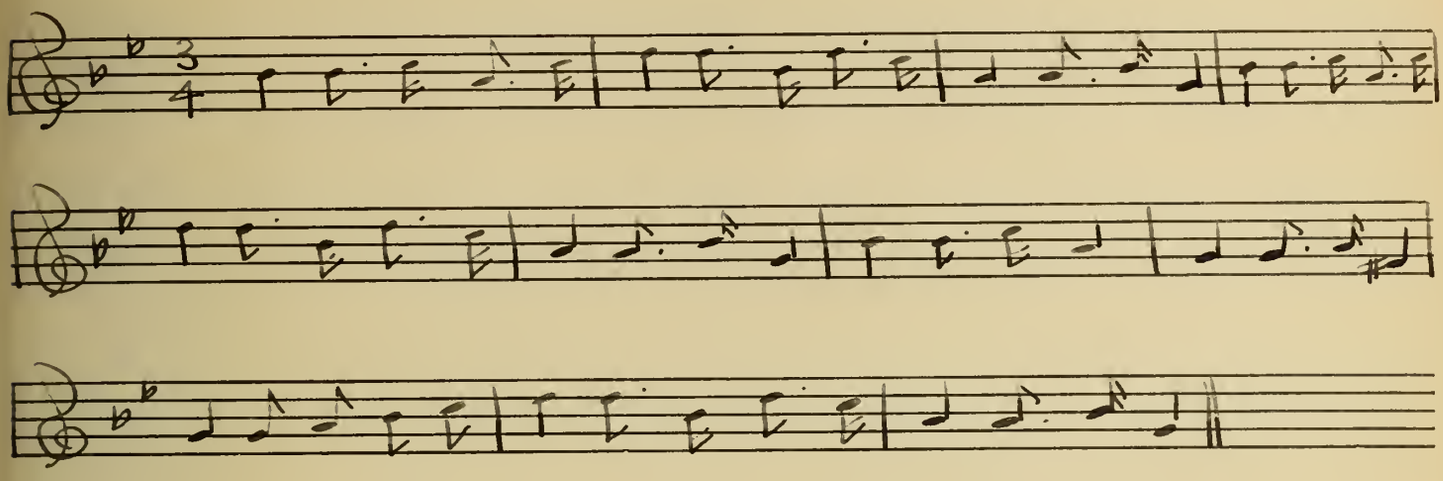
IX. Spring Breezes Crisp.
("Vårvindar friska, leka och hviska")

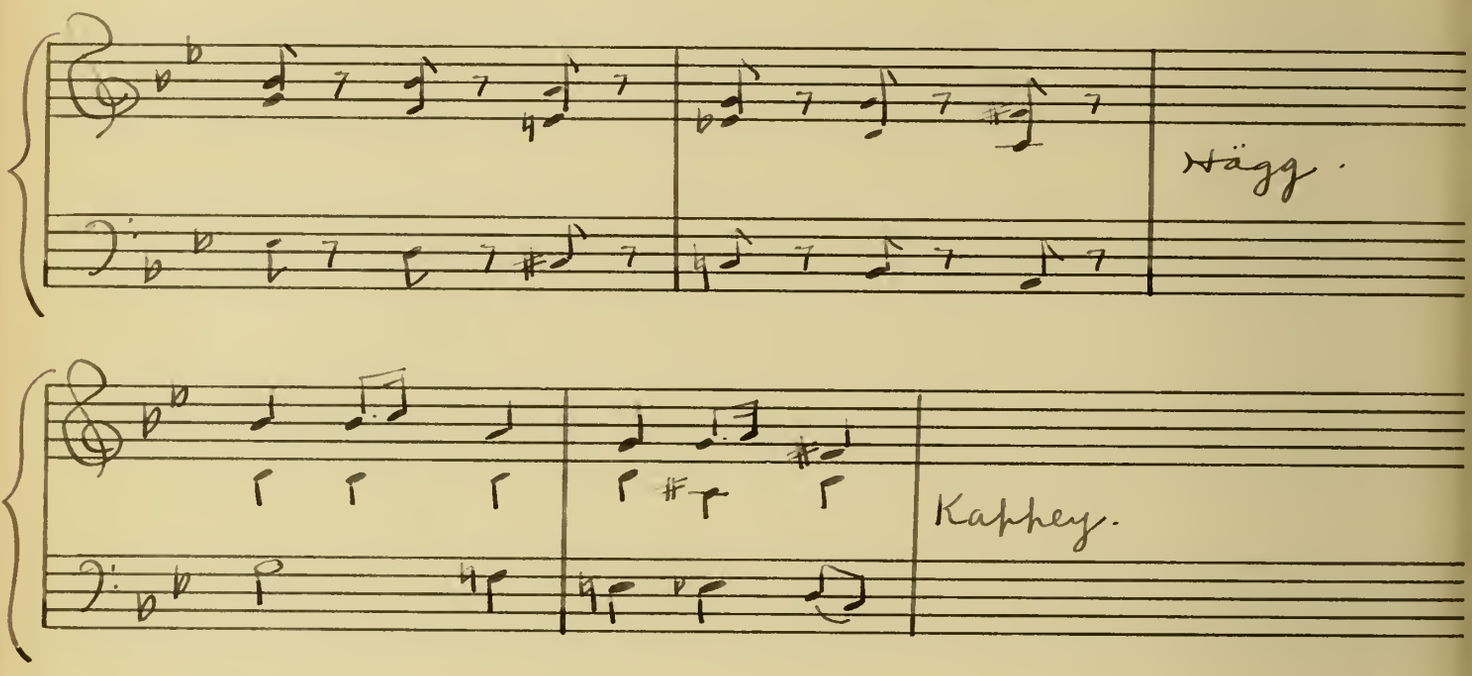
Ref. Hägg, p. 46

Compare this song with the one just studied. The form is identical with that, except,of course, the last half is repeated.

The words are not folk-words.

This melody and the one just studied are probably only different "versions" of the same folk-tune.



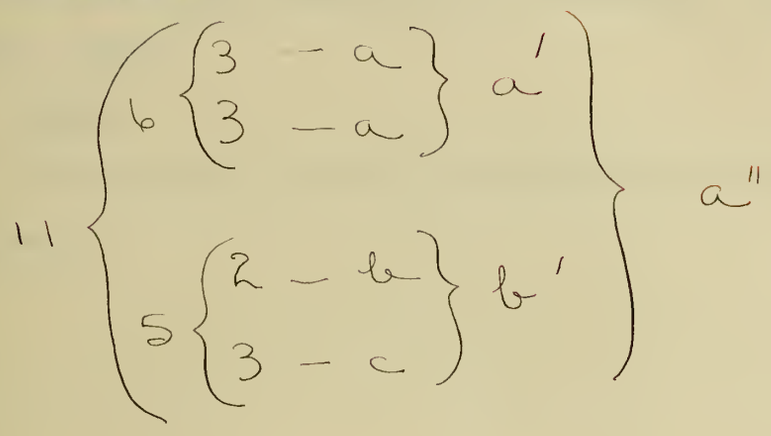

Hägg.
Kapherg.

X. The Beggar-Boy
(Tiggargossen)

Ref. Hägg, p. 140

Form.

11 measures.



Here is a three-measure phrase, a rarety. The greater part is of this kind, altho there is one two-measure phrase.

Melody.

This is also probably a corrupted version of no. VIII. In any case, the distinct similarity of numbers VIII, IX, and X should be noted. It seems to me that no. VIII is the most perfect, the original, and the other two dialects as it were. Comparing no. X to no. VIII we find the first two measures very similar. The third measure of no. X corresponds to the third and fourth of no. VIII. The seventh measure of no. X stands for the ninth and tenth measures of no. VIII, and the eighth for the eleventh and twelfth.

Words.

The words are not folk-words.

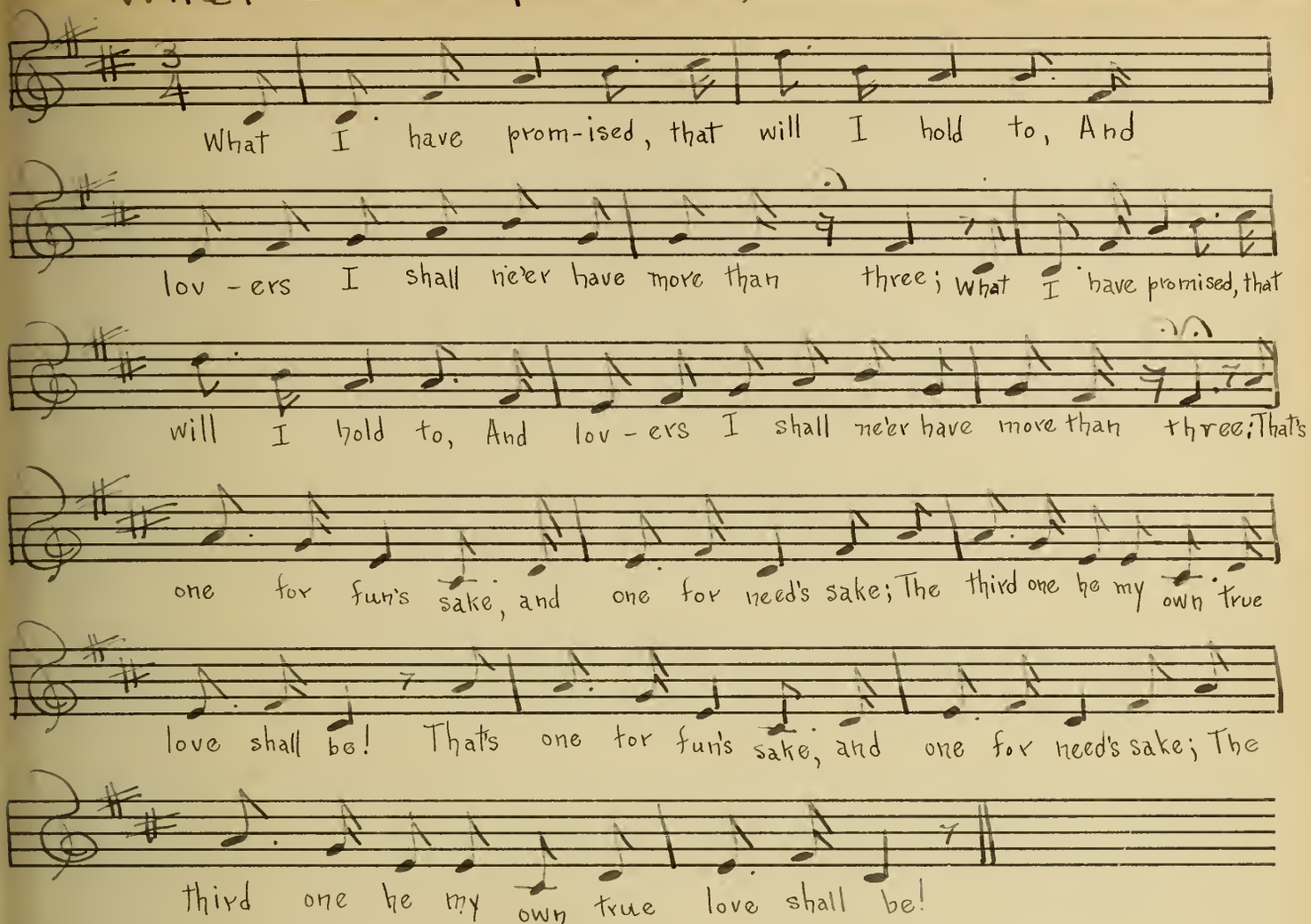
Harmonization.

The same fundamental harmonies do for both versions.

Kappey has this piece on page 110 of his collection. The two little contrast measures, as given by Hägg and Kappey, are interesting in the comparison of harmonies. They are copied on the music paper.

Value.

This song has a value in itself, on account of the three-measure phrase.

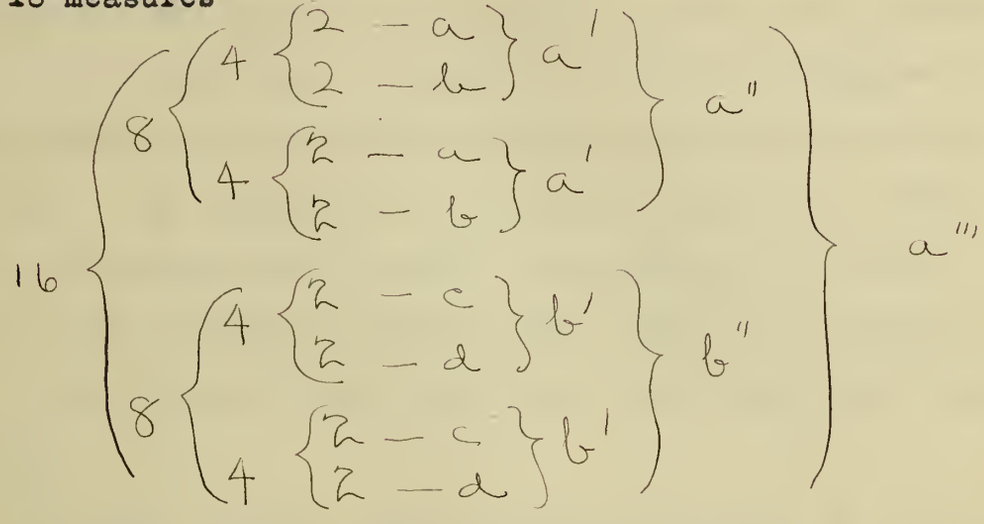

What I have prom-ised, that will I hold to, And
lov-ers I shall ne'er have more than three; What I have promised, that
will I hold to, And lov-ers I shall ne'er have more than three; That's
one for fun's sake, and one for need's sake; The third one he my own true
love shall be! That's one for fun's sake, and one for need's sake; The
third one he my own true love shall be!

XI. "What I have promised, that will I hold to."
("Hvad jag har lofvat, det skall jag Hålla")

Ref. Hägg, p. 32.

Form.

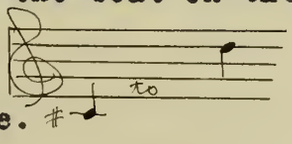
16 measures



Notice that the phrases c and d are almost identical, but give the effect of being different.

Melody.

This melody suggests the dance-song, especially in its contrast section. Here the first beat must get a big accent, as if hands were clapped or the foot beaten on the ground.

The song is written in D major. It beings on the tonic. The ending has the beat on the first member of the cadence. The range is from 

, just one diatonic semitone over the octave.

Rhythm.

The main rhythm used is , in $\frac{3}{4}$ time.

Words.

The words are playful. This is the only instance of the humorous that has been found in these folk-songs. It has a surprise: where the word "three" comes in the listener is naturally expecting the word "one" instead, for the first phrases would be taken to indicate seriousness. The pause Hägg has notated just before the word three is fine: it gives the little suspense that is so valuable, and attracts attention. The last sentence of the song gives the good seriousness of this girl, and the correct ideal of love is maintained. The song is playfully charming without being at all ungenteel. The music fits itself to this mood.

The words repeat where the music sections do. The song is really two little four-measure sections, each one repeated.

Harmonization.

In his short introduction Hägg has foreworded the rhythmic significance of this song by accenting the third beat of his first measure.

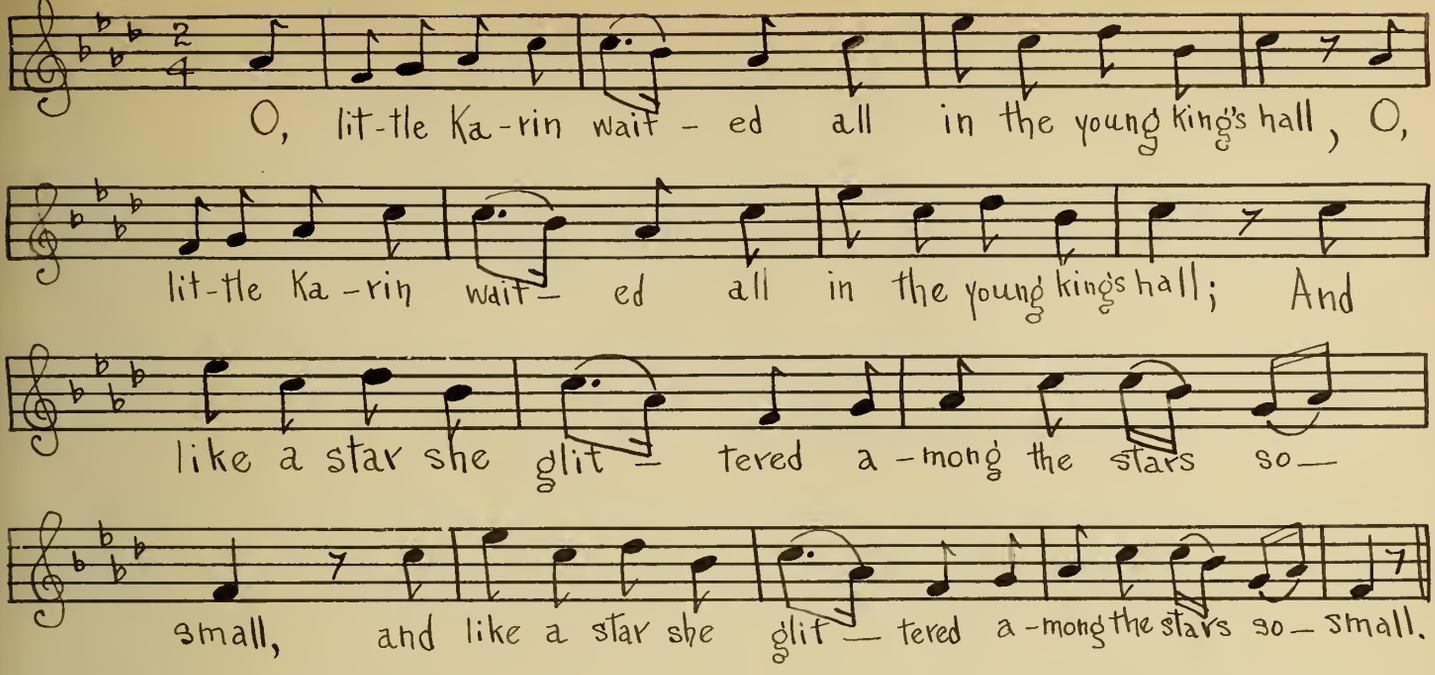
In the first section of the contrast we have an organ-point on the dominant, in the tenor. In the second section we have both dominant and tonic held. In the first and third measures of this last section the tonic produces a very effective discord (a species of organ-point, probably) which agrees with the thump that would be fittingly produced here on the first beats. There is certainly a mixture of noise that is harmonious and à propos in this part.

Value.

The value of this song lies in its treatment of the mood,

its strong melody in the major, with marked rhythm.

Little Karin

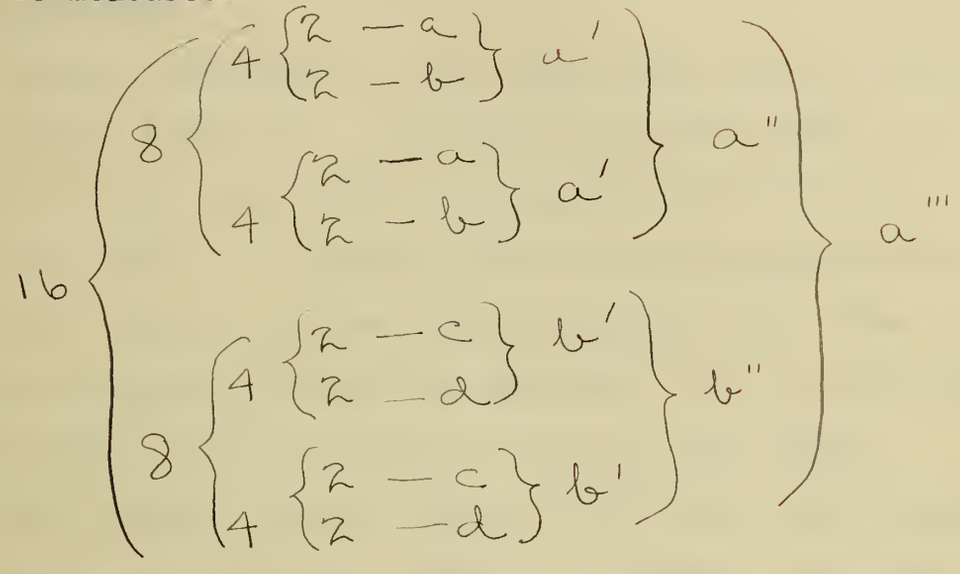

O, lit-tle Ka-rin wait-ed all in the young king's hall, O,
lit-tle Ka-rin wait-ed all in the young king's hall; And
like a star she glit-tered a-mong the stars so-
small, and like a star she glit-tered a-mong the stars so-small.

XII. Little Karin
(Liten Karin)

Ref. Hägg, p. 109.

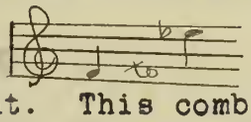
Form.

16 measures.



Melody.

The phrases do not begin on the accented beat. In the third measure of the song proper we have 6 and 7 of our scale in descending melodic form. This, however, would better be regarded as in the relative major of A^{b}, changing back to f minor.

Liten Karin begins on 3 of the scale. The ending is in perfect cadence form. The range is from  The natural or normal minor is used throughout. This combined with the wonderful simplicity of this song, would lead one to believe that Little Karin is very old and has preserved its original form.

Rhythm.

The most used rhythm is ♪ ♪ ♪ ♪ . The time is $\frac{2}{4}$. The sixteenth notes lend a delightful rhythmic variation, as well as adding grace to the melody.

Words.

The poem is a ballad, in sentiment shocking. It surely harks back to medievalism. It has its message, however. The words and music both have the rude simplicity of folk.

Harmonization.

Hägg's arrangement of this song is a work of art, and deserves special attention. It brings this very simple song, which contains some weak melodic progression, up to a high plane of beauty and gives it a dignity that is epic in seriousness.

The introduction has a contrapuntal value. The use of the super-tonic seventh before the dominant is to be noticed. It is the dominating harmonic figure of this accompaniment.

The contrast section begins in $A^{\flat}$ major (9th measure). The first two sections of the song begin in minor while the last two begin in major. As to the playing and interlacing of the two modes, it should be noted that the first section of four measures begins in minor, goes to major, then back to minor. The same melody then repeated as the second section begins likewise in the minor and goes to major, where it stays to its end. There are, in this section, suggested major notes before we actually enter the major key. In both sections the change from major to minor comes when half way thru, or on entering the second phrase.

In the second period, on the contrary, the sections have only one measure of major, followed by three of minor. The changes of this song are therefore -

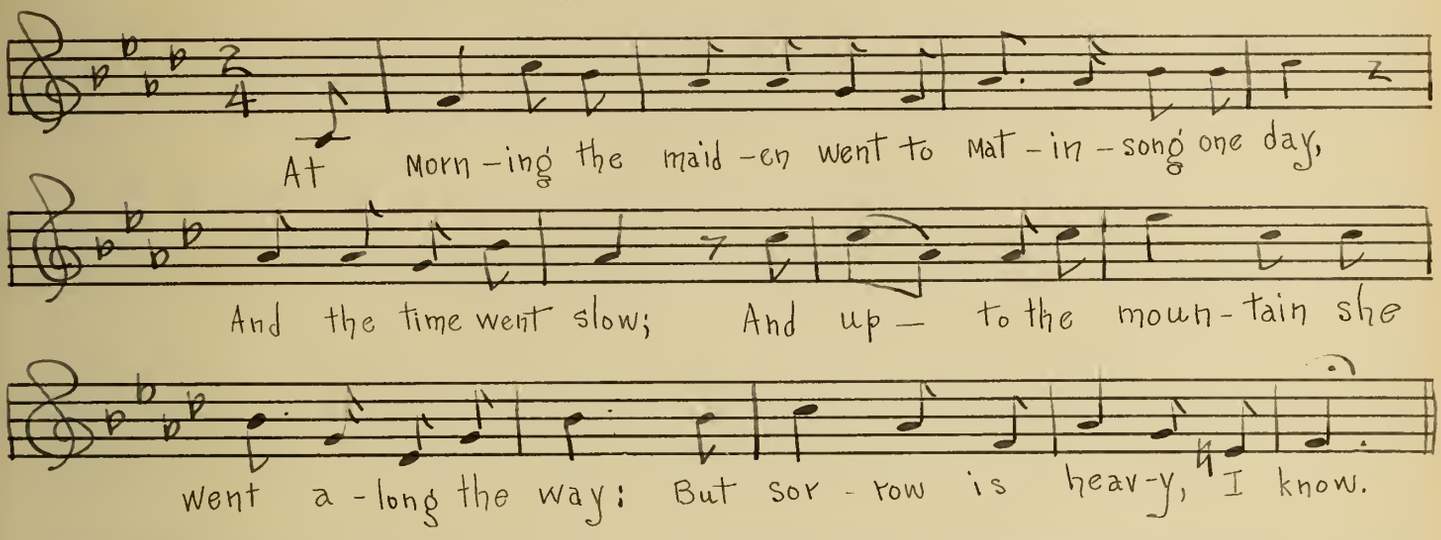
Mode	Section
Minor Major	a
Minor Major	a
Major Minor	b
Major Minor	b

It is this continual shifting from minor to major and back again, this continual mingling of modes as of sunshine and shadow, combined with the variation in treatment of the same melodic form, that gives this arrangement of the song its unusual charm.

The measures of unusual merit are the third to the eighth of the song proper.

To sum up Häggs arrangement, then, the qualities which stamp it as extraordinary are: contrapuntal effects, varied positions of chords, happy mingling and suggestions of modes, variety of treatment of same theme, good progression of voices, passing-tone, suspension, contrast. There is great beauty because of the abundance of contrast or variety, in harmonious arrangement. It is a very successful, artistic treatment.

The Mountain-King-

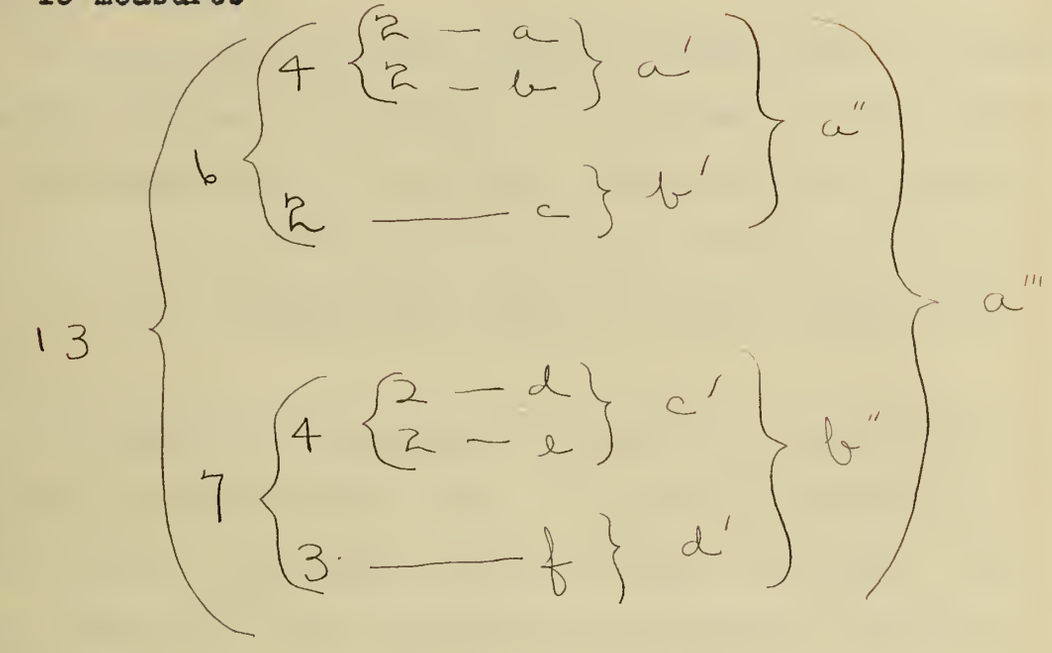

At Morn-ing the maid-en went to Mat-in-song one day,
And the time went slow; And up — to the moun-tain she
went a-long the way: But sor-row is heav-y, I know.

XIII. The Mountain-King
(Den bergtagna)

Ref. Hägg, p. 22.

Form.

13 measures



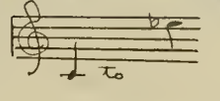
This is a peculiar form, especially with a three-measure phrase where the others are two-measure.

Melody.

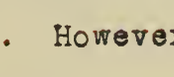
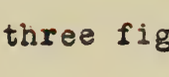
The melody is bald and uncanny, as the words are.

The key is f minor, with a contrast section in $A^{\flat}$ major which begins with the seventh measure and lasts for four measures.

The beginning is on 5 below 1. The ending is suggestive of the perfect authentic cadence. The ninth measure is one the like of which we have met before in Flowers of Joy.

The range is from  , a minor tenth.

Rhythm.

Simple double time is used. The predominating rhythmic figure is . However. three figures are constantly used: the one just given,  , and  .

Words.

This is a true ballad, and would stand alone, no doubt, as a splendid specimen of folk-lore. The movement of the story is fast, much being told in few words. There are two refrains, the first to be sung after each first line, the last after each second line. Quick movement and refrain are both ballad characteristics.

The subject is legendary in character, using the imaginary person of the Mountain King. The topic in general is the prostitution of the right relation between the sexes. This particular case deals with clandestine marriage and cruelty on the man's part.

The rhyme scheme is a, b, a, b.

The poem is not moral in purpose. It aims merely to tell a tragic story in a forceful manner.

Harmonization.

Hägg has put the first refrain and the second line of the stanza both in the relative major. It could scarcely be otherwise. He has not become inspired as when he harmonized Little Karin, but this melody can not compare with Little Karin for beauty.

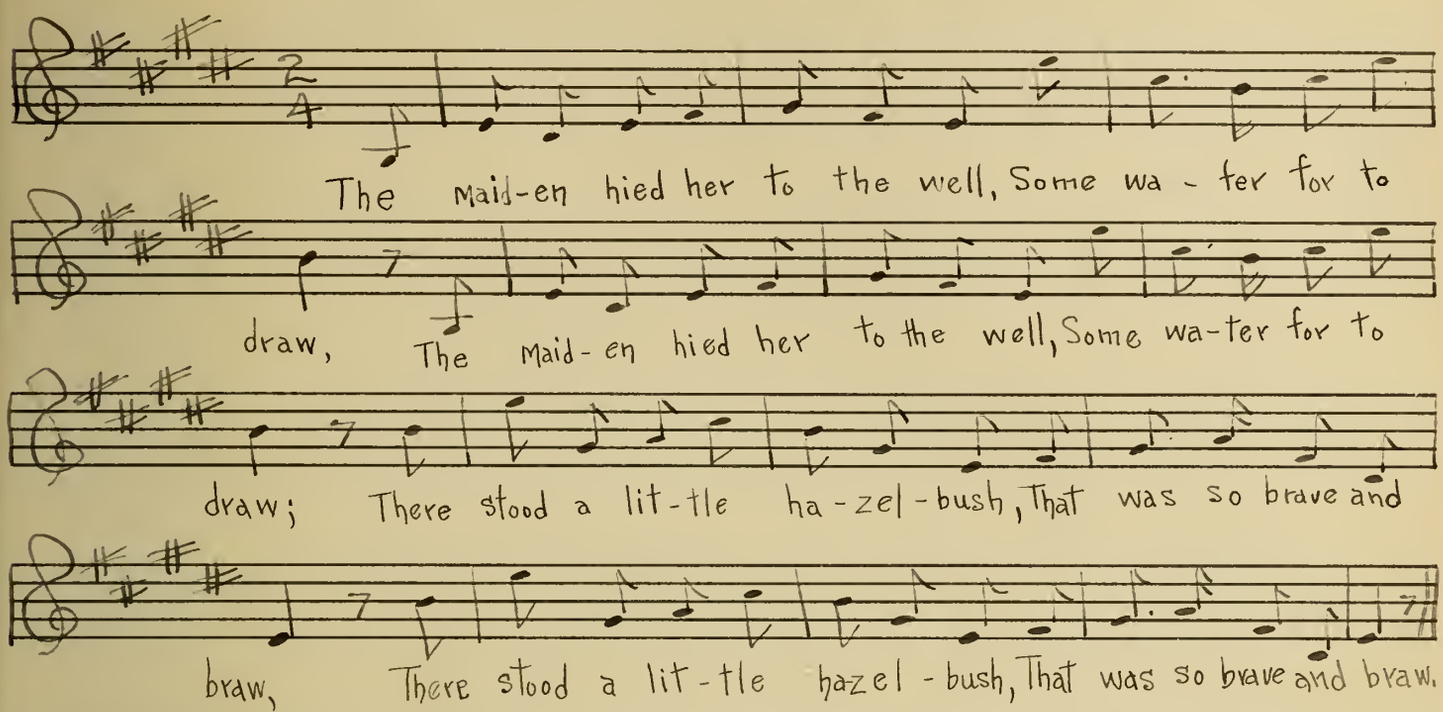
It should be remembered that Hägg's use of the natural or normal minor along with the harmonic minor in this piece gives it its best characteristic. He also makes use of the sub-dominant

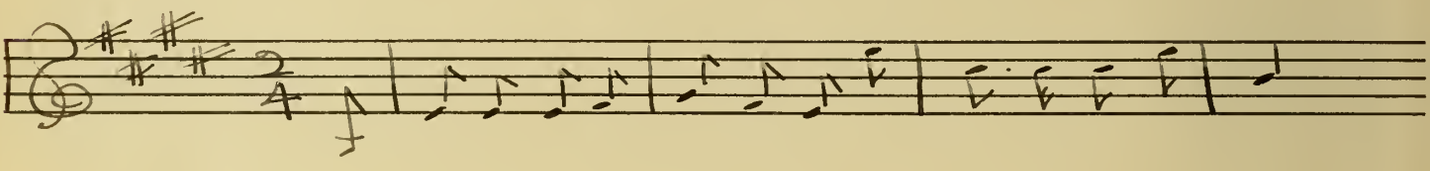
seventh gracefully, in the next to the last measure. This chord, it seems to me, is nearly related to the dominant seventh and leads to it.

Value.

This is one of the few ballads. The words are of as much value as the music. The simplicity of both suggests the Middle Ages.

"The Maiden hied her to the well"


The maid-en hied her to the well, Some wa - ter for to
draw, The maid-en hied her to the well, Some wa-ter for to
draw; There stood a lit-tle ha-zel-bush, That was so brave and
braw, There stood a lit-tle hazel-bush, That was so brave and braw.

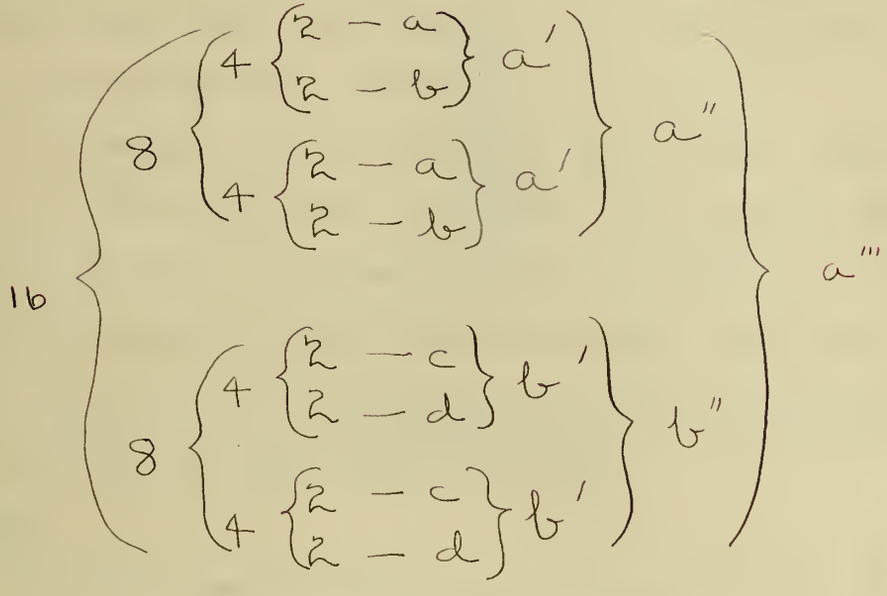


XIV. "The maiden hied her to the well"
("Och jungfrun gick åt killan")

Ref. Hägg, p. 18.

Form.

16 measures.



This is a perfectly regular form. It is a good example of an a b song form. It is simplicity itself: a a b b.

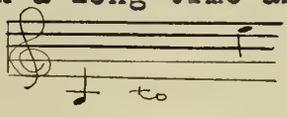
Melody.

The second phrase is not very strong: the two high e's seem to give this effect.

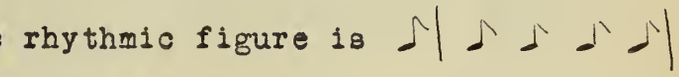
Notice in the first section the first phrase low and the second high, while in the contrast section we have the converse obtaining. This is the main element of contrast throughout the song. The third section is the answer or complement to the first section.

The key is E major, and the song is decidedly in the major throughout. It begins on 5 below 1. The ending suggests

a perfect authentic cadence. There are no repeated notes in the whole song, embellishing notes taking their place. The first section could be sung as follows: repeat notes where the embellishings are, as shown on second side of music paper. This would be much less beautiful than with the embellishing notes. One is as natural and easy, however, as the other.

The perfect fourth skip both up and down, and the long leaps of the octave and minor sixth give the song its character of freshness and life. The variety of pitch makes it interesting to a singer of flexible voice and wide range. The latter covers the widest range met with in a long time among these songs, an octave and a half, or from  .

Rhythm.

$\frac{2}{4}$ time is used. The rhythmic figure is  , with the slight variation of

Words.

A little story is told, mostly in conversation. Not much of a story though, for the intent of the poem is moral. The idea is the same as in Goldsmith's "When Lovely Woman Stoops to Folly": the inevitable outcome of the loss of purity of the maiden.

The words are repeated where the music is.

The verse is figurative as so many times it is in these songs. It is the mark of folk-lore. The hazel-bush is personified as speaking, and gives the moral in its words.

Harmonization.

The introduction is good, carrying out the suggestion of

the song itself. Notice the organ-point on the two bass notes at the beginning.

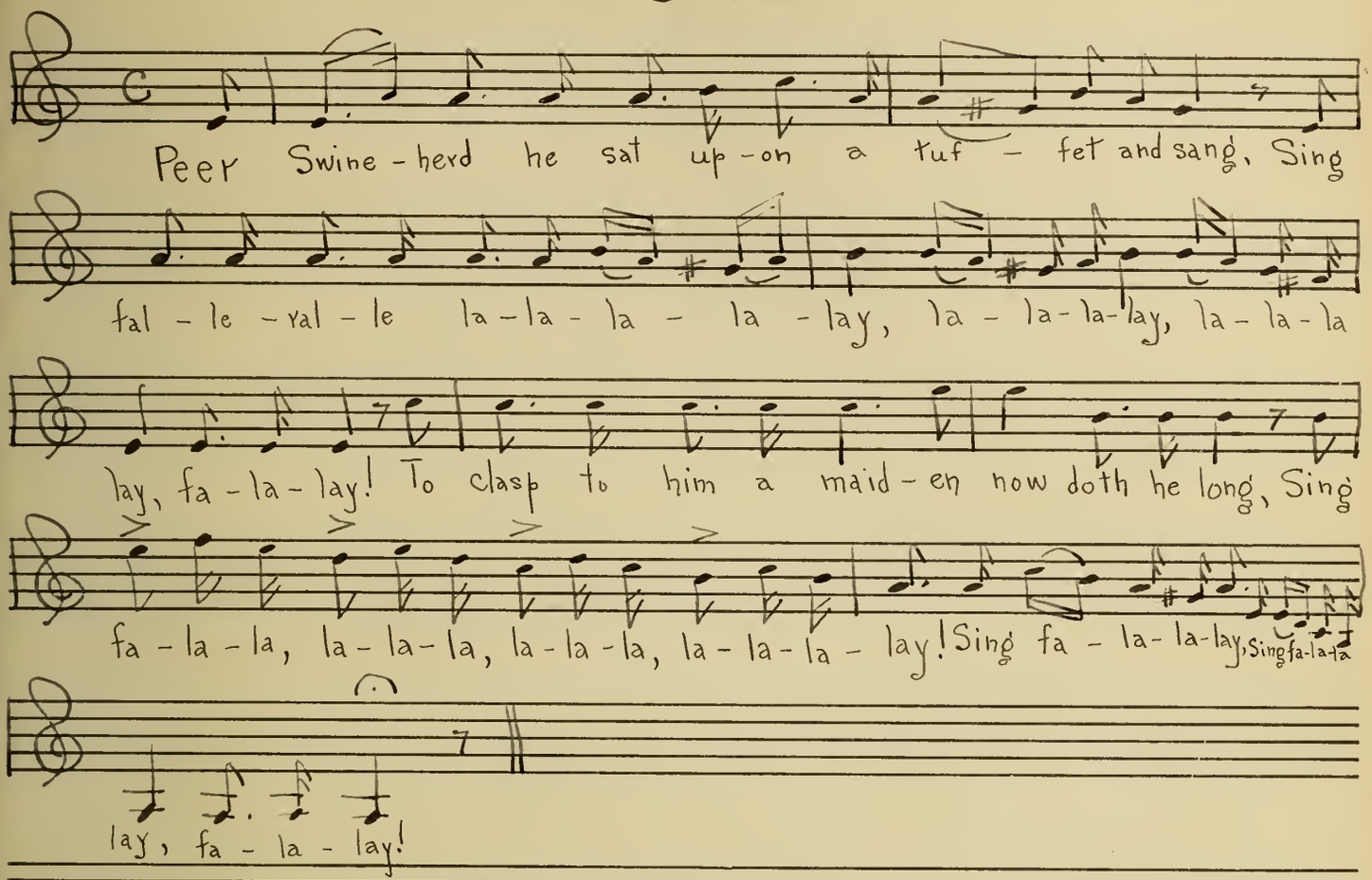
The best part of the accompaniment is on the latter half of the song. The idea is given out first in the one-lined and small octaves, generally speaking, then given an octave higher with the harmony slightly changed. The staccato effect, with the harmonies given, make one of the most artistic sections in Hägg's collection. It is splendid,and can not hear the melody after hearing this accompaniment with it, without picturing to himself the effect of this splendid background for it. The augmented six four three is used in the third to the last measure, and in the corresponding place in the like section before. It is the augmented six four three on the dominant in B major: it resolves to sub-mediant or E mediant in the first place, and to B sub-dominant or E tonic in the last.

Value.

The simple but varied melody, the figuration of the words, and the good accompaniment, make the song "a little gem". The peculiar melodic progression makes the simple unaccompanied song good.

It may be classed as a ballad because of its topic or subject-matter in common with these other ballads, but it is scarcely a ballad in some respects.

Peer Swineherd.

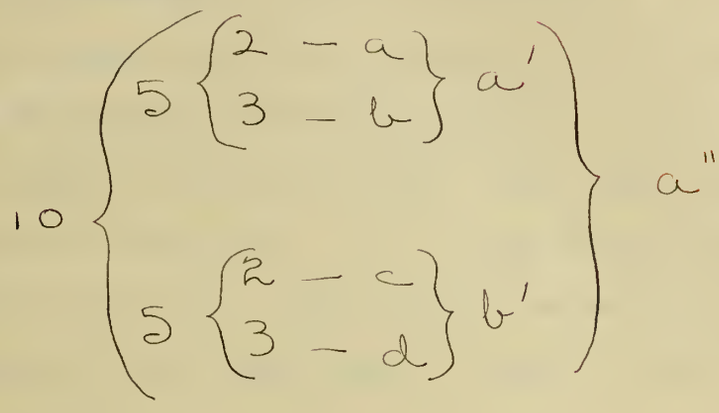

Peer Swine-herd he sat up-on a tuf-fet and sang, Sing
fal-le-ral-le la-la-la-la-lay, la-la-la-lay, la-la-la
lay, fa-la-lay! To clasp to him a maid-en now doth he long, Sing
fa-la-la, la-la-la, la-la-la, la-la-la-lay! Sing fa-la-la-lay, Sing fa-la-la
lay, fa-la-lay!

XV. Peer Swineherd
(Per Svinaherde)

Ref. Hägg, p. 30.

Form.

10 measures.



This is a very valuable form; simple, regular, a combination of two and three-measure phrases.

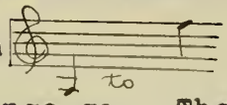
Melody.

This is one of the most individual and peculiarly strong of the whole list of Swedish folk-songs. Its melody is cantabile and beautiful: it swings right along, even if it is in $\frac{4}{4}$ time instead of the customary $\frac{2}{4}$. It is quick and of snappy rhythm. Its abundance of embellishments and passing-notes are so short as to be next door neighbors to grace-notes. This song seems as though it existed for the sheer fun of singing it, and yet it expresses serious sentiment in an efficient manner.

It is in "a" minor, very decidedly. It begins on 5 above 1. The rhythm of the last measure is somewhat peculiar for a last measure, altho pieces do end sometimes with three notes on the tonic.

The melody clearly modulates to the dominant major in the third and fourth measures. There is a peculiar holding back

effect to be noticed in this song. There are many repeated notes. In the third and fourth measures where we have the repetition of the four sixteenth notes twice alike and once slightly changed, we find this tendency to retard the melody. It would seem as though the singer were quite reluctant to let go of the b.

The range is from  , a minor fourteenth, a very wide range as these songs go. The sharp descent as the end comes is quite surprising. It is like descending a sharp stair into a gloomy basement. The rhythm, as well as the melodic significance of those last notes, helps to give the deep, severe, set, minor effect.

Rhythm.

The prevailing rhythm is

($\frac{4}{4}$).

Words.

This is a typical ballad of the legendary or mythical sort. It is not quite clear who Peér was. There is the typical swift movement of the ballad, culminating in the last line which is a surprise. The two refrains are nearly alike, to be sung, the first after each stanza's first line, the second after each second line. This arrangement is idential with that of The Mountain-King.

The love topic is here, whether in the perverted sense of the other ballads analysed or not is not certain, but probably so. The serpent is undoubtedly symbolic of temptation.

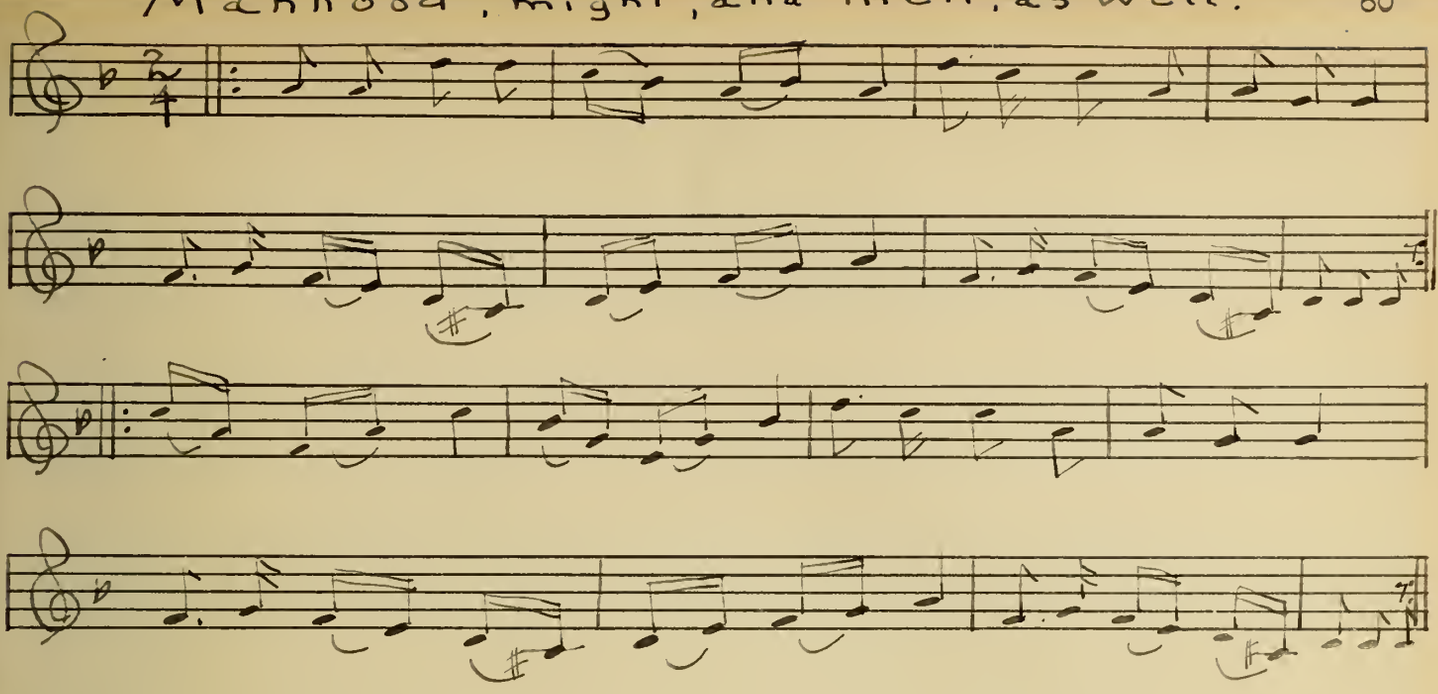
Harmonization

The introduction is clever, suggesting the close of the song. In the second line the super-tonic seventh of e minor

is used with the tonic of E major effectively. The first two measures of the third line are fine. On the last half of the first of these measures is found C tonic or e sub-mediant. Then in the next measure: super-tonic seventh, dominant augmented six four three, tonic E. In the first measure of the last line there is a little organ-point on the second beat of the measure. The last measure of the song presents a good type, with its i iv, i.

Value.

This is certainly a more pleasing ballad than the Mountain-King, both in words and music. The light refrain is the only one of its kind which has been found. The melody gives superior opportunity for some of the most highly colored of the minor harmonic combinations, and Hägg has certainly made use of this chance.

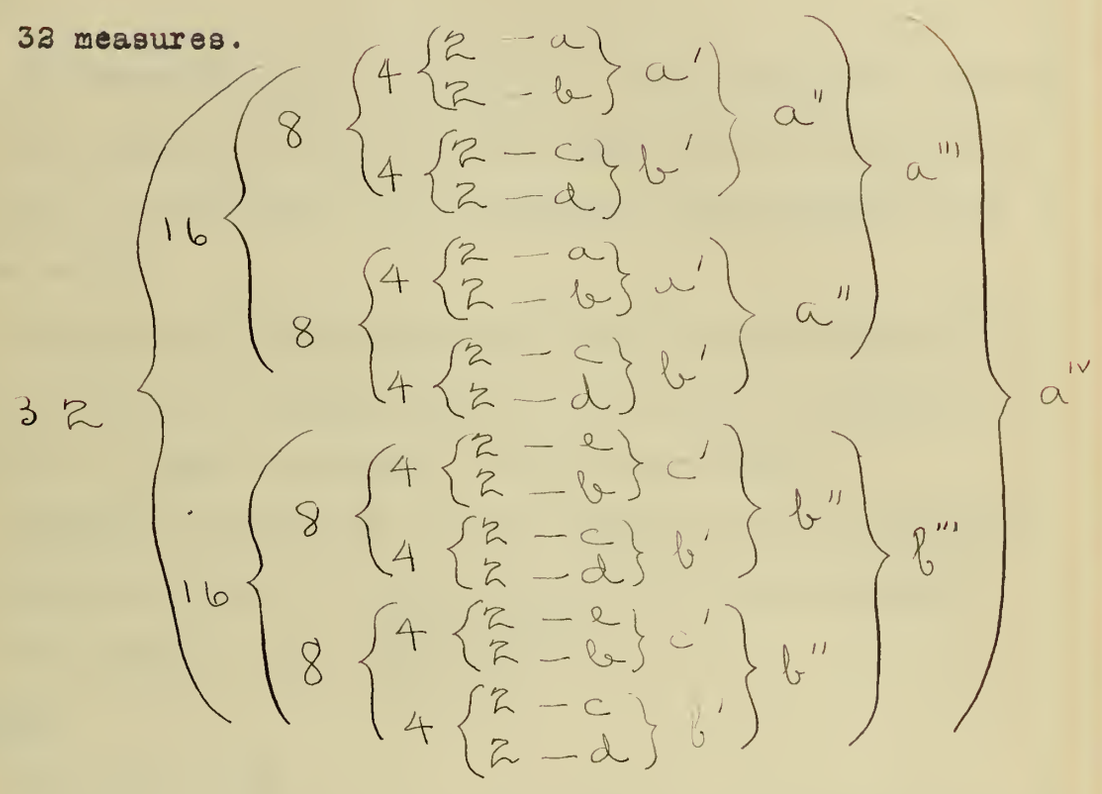


XVI. "Manhood, might, and men as well."
("Mandom, mod ach morske män")

Ref. Hägg, p. 64.

Form.

32 measures.



By phrase this is just a b c d (repeated)

e b c d (repeated)

Melody.

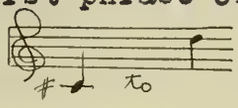
The individuality of the melody lies in its severe minor, the sternness of its melodic progression and rhythme, the set style of the phrases, the martial air. It is interesting, however, to note how these qualities would be augmented if the time were $\frac{4}{4}$ instead of $\frac{2}{4}$. It would give it another added accent, whereas the $\frac{2}{4}$ gives it a swing that it needs.

The key is d minor. The first sections of both periods are in the relative major, which makes a fine contrast. In the second period the first section is a good contrast in melody to the second section,- it actually skips in a light and free abandon.

The piece begins on 5 above 1. The ending is a perfect cadence. The repetition found in the three notes at the end is of good effect rhythmically, its character being marked or set and rather severe.

This case of rhythmic repetition is quite unlike that repetition in which it appears only for the sake of getting in all the words. This is inherent in the song itself.

Harmonic figuration and the melodic skip of thirds is finely illustrated by the first phrase of the second period.

The range is from  .

Rhythm.

The time is $\frac{2}{4}$.

There are various combinations of the following rhythmic factors: .

Words.

The words are not folk, altho they are undoubtedly commonly used. They are with the melody in Kappey and Berens. But the translation of Mr. Chapman is away above any of the others. He really makes an English poem of worth out of it.

The words, written by Dybeck, are of a martial character, and are therefore suited to the music.

Harmonization.

The introduction is peculiar and rather startling. The leading-tone triad in first inversion "a" minor, being used after d tonic or "a" sub-dominant is surprising but pleasing. The whole introduction falls in "a" minor really, altho the psychological viewpoint is d minor, which is the key.

Hägg begins the song in the d minor tonic, but quickly shifts to the relative major of F. He hints at C major the last chord of the third measure. In the fifth measure of the song proper the changing tone,f, makes the harmony for a moment sub-dominant seventh in second inversion, before super-tonic seventh in third inversion. These unusual harmonies are worth noting. In the next measure the harmonic progression of tonic, sub-mediant, dominant, is very pleasing. The three notes at the end are harmonized tonic, sub-dominant, tonic, which is the most satisfactory harmonization of this passage.

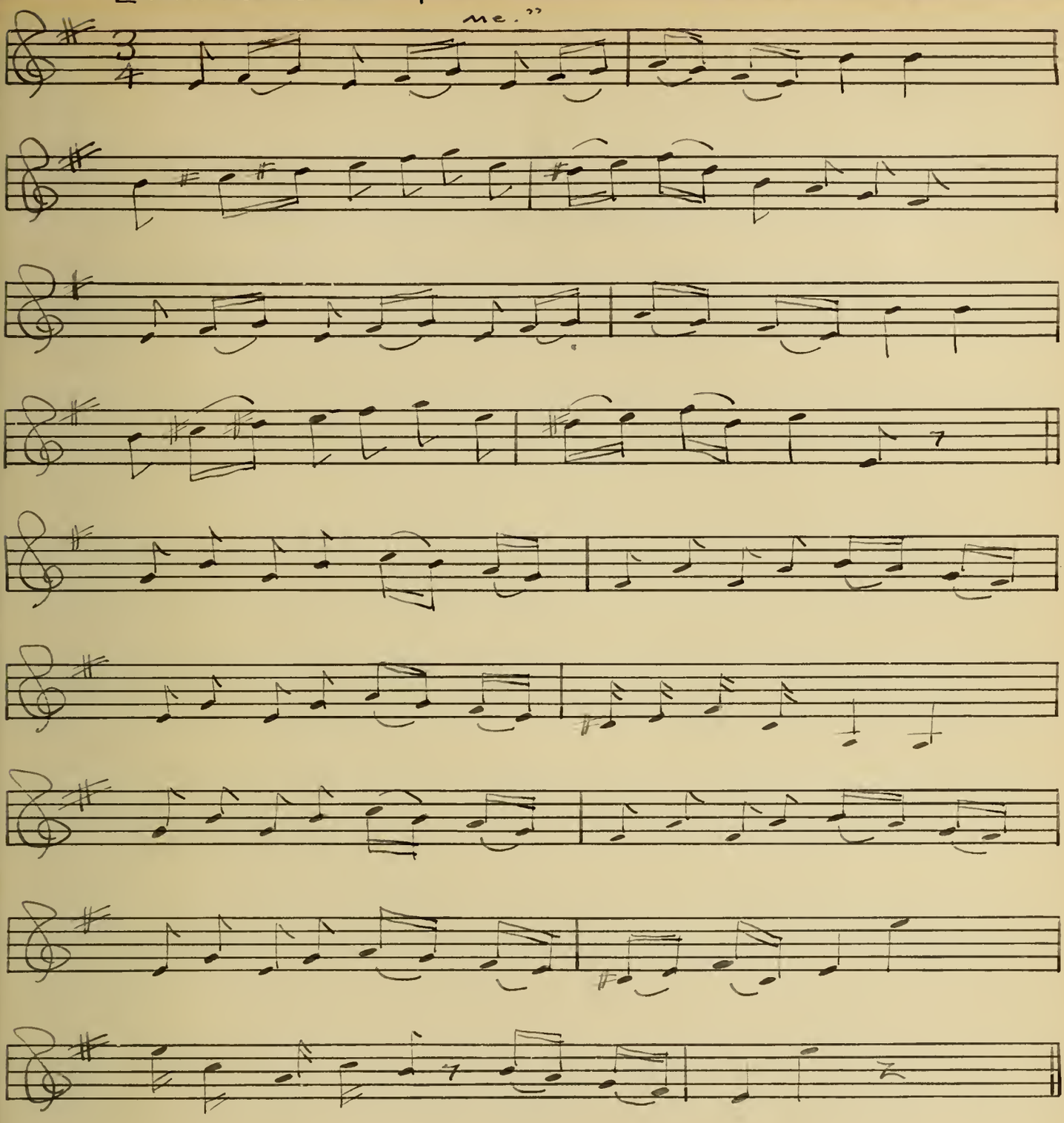
Berens's harmonization is very good. It is found on page 35.

Value.

The main value of this song is its martial air or spirit.

It is a Dalecarlian march. Dalecarlia, or Dalarne, is a province of Sweden, consisting of the mountainous land lying around the Dal-elf. (Kappey, pp.118, 120.)

"Little stars, whose bright eyes shine above us
me."

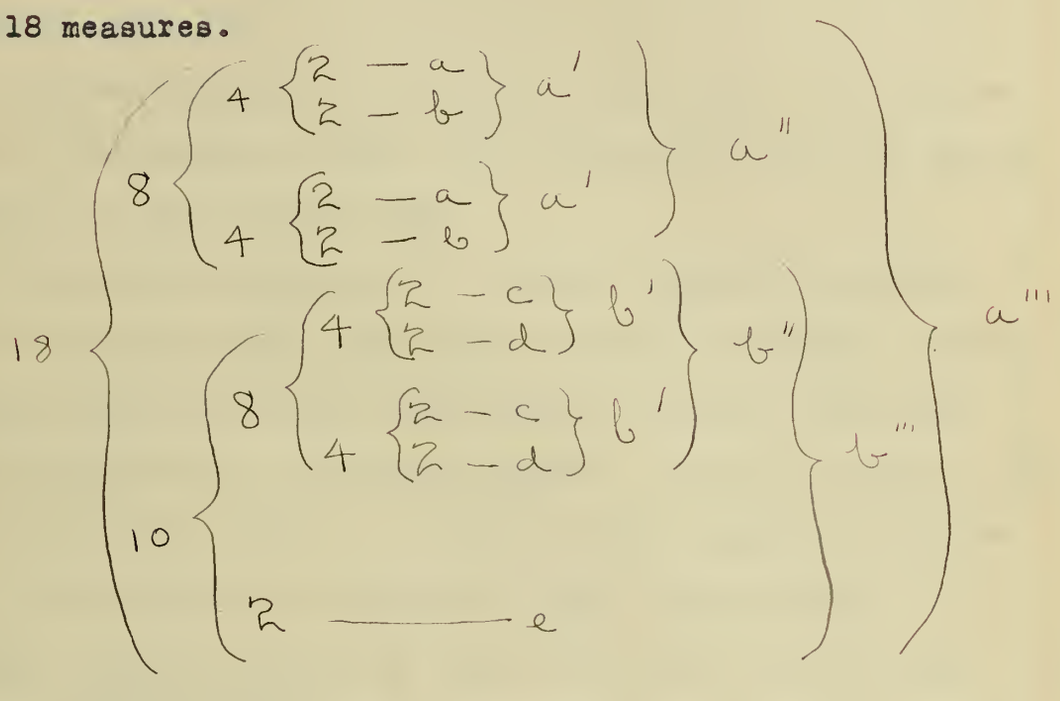


XVII. "Little stars, whose bright eyes shine above me."
("Klara stjärnor med de ögon snälle.")

Ref. Hägg, p. 136

Form.

18 measures.



Notice that the last two beats of like sections are slightly different - enough so to make an ending on the final ones.

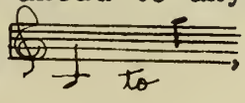
Melody.

This is certainly unique. It is sung rather fast. Its florid character and rhythm make one believe it is a dance. Although suited very well to the voice - especially a gymnastic voice - it seems better suited to the stringed instrument, especially the violin. Perhaps it is the violin playing for the dancers that seems to belong to this piece. Hägg calls it a a folk-tune and not a folk-song, so perhaps our idea of it is

correct. He also styles it a "polka", although it is in triple time.

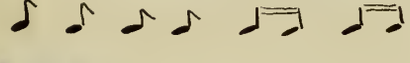
It is certainly a wild melody, and dashes like a torrent. It is besprinkled with little passing and changing notes. The latter are sometimes accented, which gives an ever changing or moving effect to it.

The first period is entirely in the minor, the second is mostly in the relative major, with the added phrase to adjust us again well in the original key.

The melody begins on 1. The end suggests a perfect cadence. The piece seems to be built largely on thirds. Strike the passing notes out of the first measure and you would have successive thirds as in the second periods. While in most of the songs we have viewed there is a holding back caused by repeated notes, in this there is a tendency to just the opposite - to a rushing madly ahead to anything rather than stay in one place. The range is from 

; which is nearly two octaves, a long range indeed.

Rhythm.

The main rhythmic figures are $(\frac{3}{4})$ and  .

Words.

These words are not the folk-words. They sound like them, however, that is, as though they were folk, because they are so simple and their subject is the usual one.

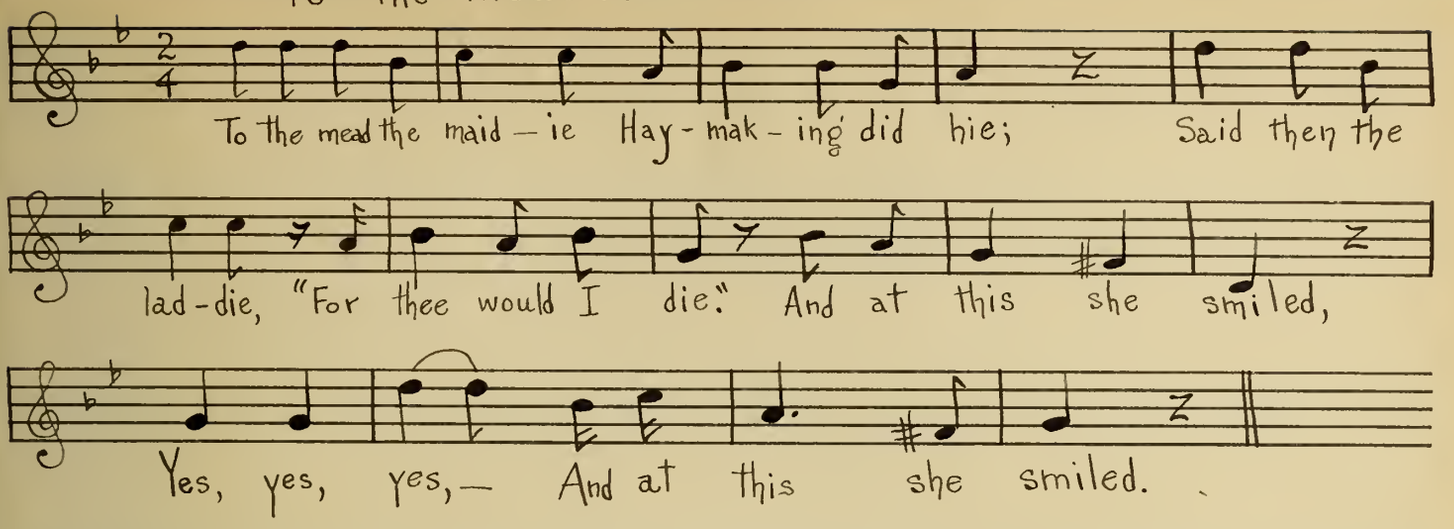
Harmonization.

During the first part of the piece Hägg conceives there to be about three harmonies to the measure, or two changes of

harmony. In the third measure of the song proper he uses the sub-dominant augmented six five chord on the third beat. When the section is repeated, the harmony remains the same practically, but the rhythm is broken. The section is more agitated than the one before it. The downward scalewise progression of the bass during the first half of the piece is noteable.

The contrast section has an organ-point in the bass, to begin with. It is on g, the tonic of the key. The little run of sixteenth notes in the bass introduces the repeat, in which the harmony is nearly the same, but the rhythm more complicated than formerly. The piece seems to accumulate agitation as it progresses. The rubato could be used in it at places I believe.

"To the mead the maidie"

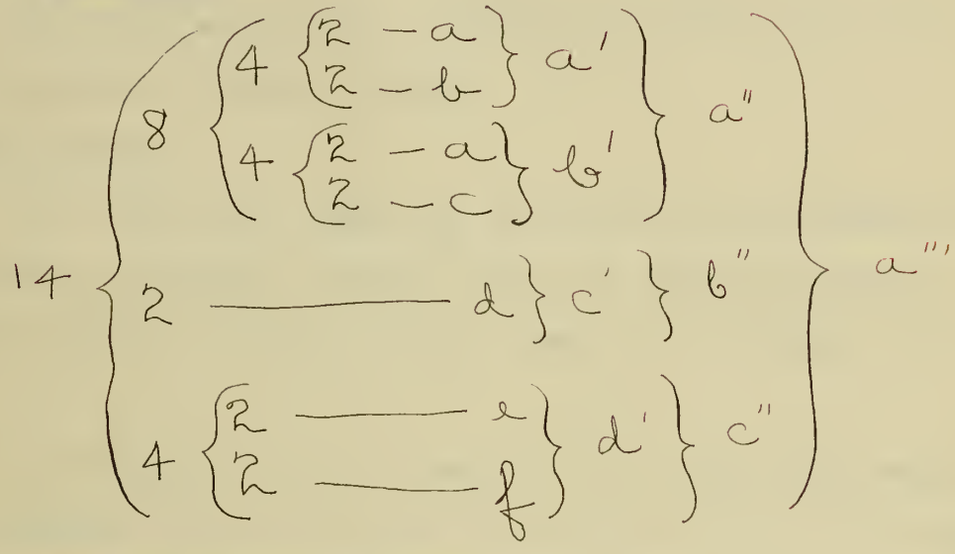

To the mead the maid – ie Hay-mak-ing did hie; Said then the
lad-die, "For thee would I die." And at this she smiled,
Yes, yes, yes,— And at this she smiled.

XVIII. "To the mead the maidie."
("Flickan gick på ängen

Ref. Hägg, p. 191.

Form.

14 measures.

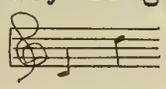


This is a peculiar form.

Melody.

It is not one of the best. Its weakness lies in inferior melody, and in modulation to the key of the dominant.

In the drone monotony of repeated notes and melody in close range during the first half of the song, combined with the effect of the rhythm, we get the suggestion of pipes or of reed instruments such as the oboe or bassoon.

The song begins on 5 above 1. The key is g minor; the ending is perfect for cadence; the range is  , one octave.

Rhythm.

The strong characteristic of this song is its rhythm. In the first place, it is in $\frac{2}{4}$ rhythm with eighth notes. The

first measure is good. ♩ ♪ ♪ | ♩ is used much. One must steadily guard against an accent falling on the second beat; this not being done the best asset of the piece is distroyed. But with this care we get the effect of chatter or talking.

Words.

The words are clever. They are a little tale of a conversation between a lad and a lass.

Harmonization.

The reed effect Hägg has enhanced by his accompaniment. This is rather a pastoral effect, which is striking when one considers the words of the song, which speak of the meadow and haymaking!

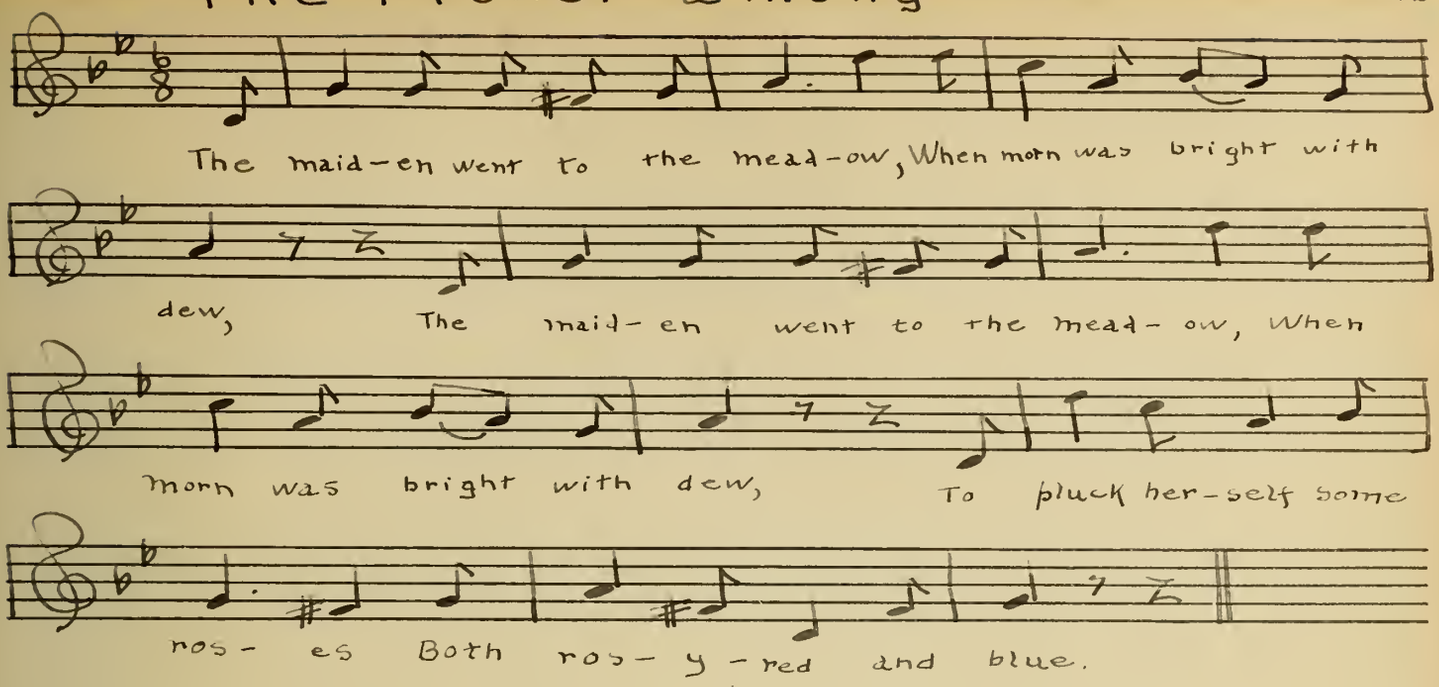
The changes of key or mode in this song are, beginning with the original key of it: g, B♭, g, D, g, D, d, g. It might be contested, according to our remarks on Little Karin, that this variety of keys would add to the beauty. But not so; there can be too much change. And the change to certain keys is not effective.

In the ninth measure we get the modulation to the key of D, which is poor. The parallel fourths sound badly, and the chord progressions themselves are not naturally pretty. This is a very difficult passage to harmonize, however, and Hägg has made a good try at it. Melody like this does not give much chance. As a whole, Hägg makes the most of the piece and gives it an artistic setting. Drone bass; a counter-part in the alto, making thirds with the melody, add to the pastoral mood.

Value.

The life of the people seems to have entered into the songs and they speak to one very simply and are understood readily. They are human, of the people; they speak intimately and are understood because it is of human experience. The folk-song ministers to the people: it unifies mankind in a common bond of brotherhood.

The Flower among Flowers

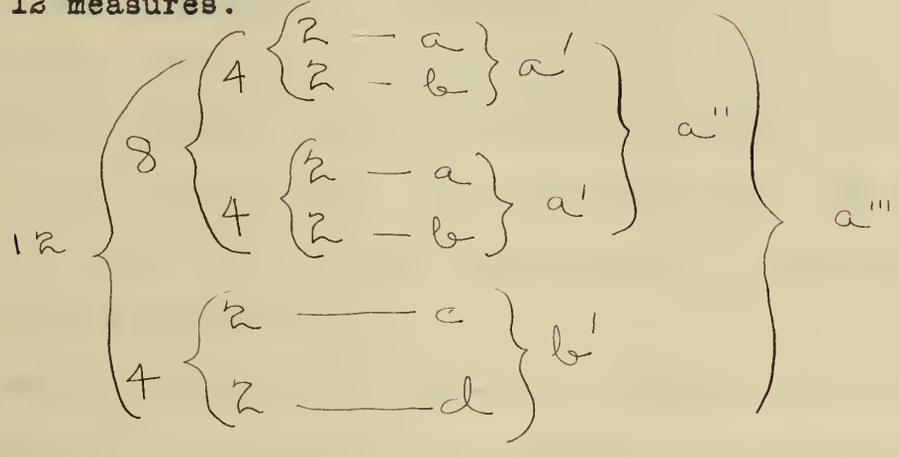

The maid-en went to the mead-ow, When morn was bright with
dew, The maid-en went to the mead-ow, When
morn was bright with dew, To pluck her-self some
ros-es Both ros-y-red and blue.

XIX. The Flower among Flowers (Blomman bland blommorna)

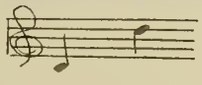
Ref. Hägg, p. 186.

Form.

12 measures.



Melody.

The melody is fairly strong. It suggests good harmonic changes. The key is g minor. The song begins on 5 below 1, the cadence is perfect. The jump of an octave is noticeable, and in the first two measures one finds the octave with some melodic figuration between, the large intervals being perfect fourths. The range is this same octave,  . The sub-mediant is not used.

Rhythm.

Here one must be careful not to make the secondary accent too strong. The $\frac{6}{8}$ time is used quite rarely among these songs. The main rhythm is ♪ | ♩ ♪ ♪ ♪ ♪ with the contrasting one of ♪ | ♩ ♪ ♩ ♪ .

Words.

Here are words that are really happy: they are entirely

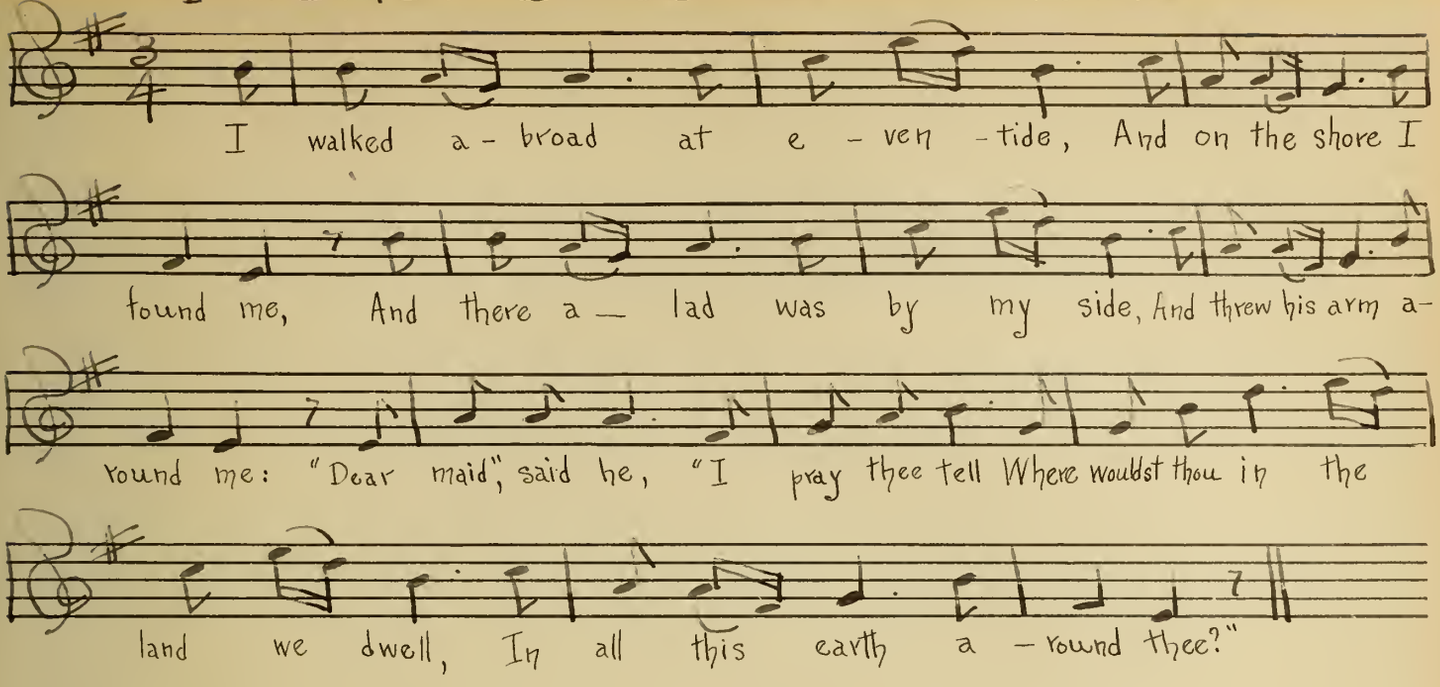
free from any sadness, and rather fanciful.

Harmonization.

The key succession is g d g c D
g c D
B♭g D g

Or there is the original key, worked with its dominant in both major and minor, and with its sub-dominant in minor, and with its relative major. However, many of these chords appear as merely passing chords or accidentals. The three keys very apparently modulated to, and worked in, are the original g, the dominant D, and the relative major B♭.

Hägg's arrangement is artistic and makes the folk-song appear somewhat in the light of an art-song. Of course this is not necessary, but it shows the possibilities of the song.

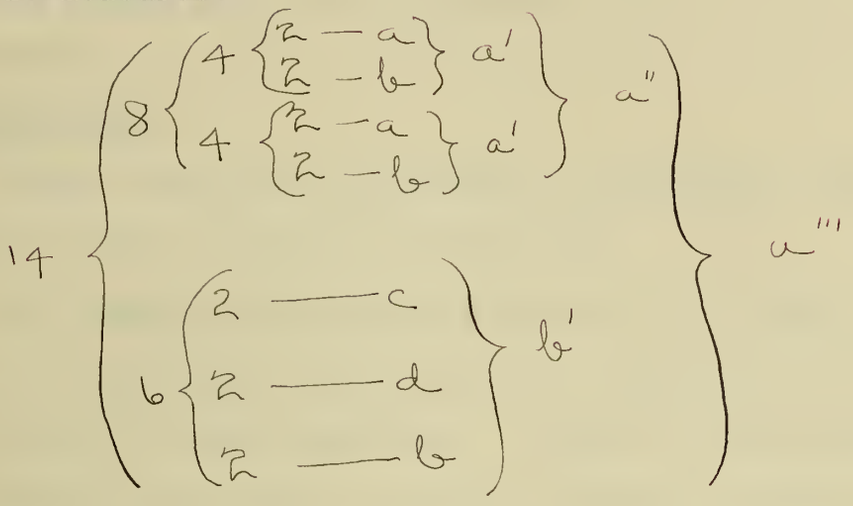

I walked a-broad at e-ven-tide, And on the shore I
found me, And there a-lad was by my side, And threw his arm a-
round me: "Dear maid", said he, "I pray thee tell Where wouldst thou in the
land we dwell, In all this earth a-round thee?"

XX. "I walked abroad at eventide."
("Jag gick mig ut en aftonstund")

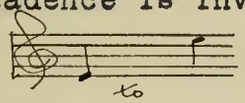
Ref. Hägg, p. 176

Form.

14 measures.



Melody.

The melodic progression is extraordinary, because of embellishing notes and changing notes, combined with a little imitation of the figure. Repetition of notes is not very abundant here, but a few examples are found: the beginning b, and the third measure a. The song commences on 5 above 1; the rhythm of the cadence is inverted. The key is e minor. The range is from 

.

Rhythm.

The peculiar rhythmic figure is . This is the most striking characteristic of the song. One meets very seldom such a combination of rhythmic and melodic peculiarity. Simple triple time is used.

Words.

The words are very fanciful and have the vapory quality of a dream. It is the old story of an inconstant lover. The lines are equal to two measures of the music, and the end rhyme has the same order as the music phrases: a b a b c d b. (Swedish words.)

Accompaniment.

Hägg's harmonies and rhythm are remarkable for keeping the peculiar swing and spirit of the song.

The change in the third measure of the song proper from e minor supertonic seventh in third inversion to "a" minor dominant seventh is very pleasing. So also in the sixth measure G major leading tone triad to C major dominant seventh in second inversion,and again in the eleventh measure from C major dominant seventh in third inversion to A major dominant seventh.

The bass figure for the first part of the song is good, giving a quasi-contrapuntal value.

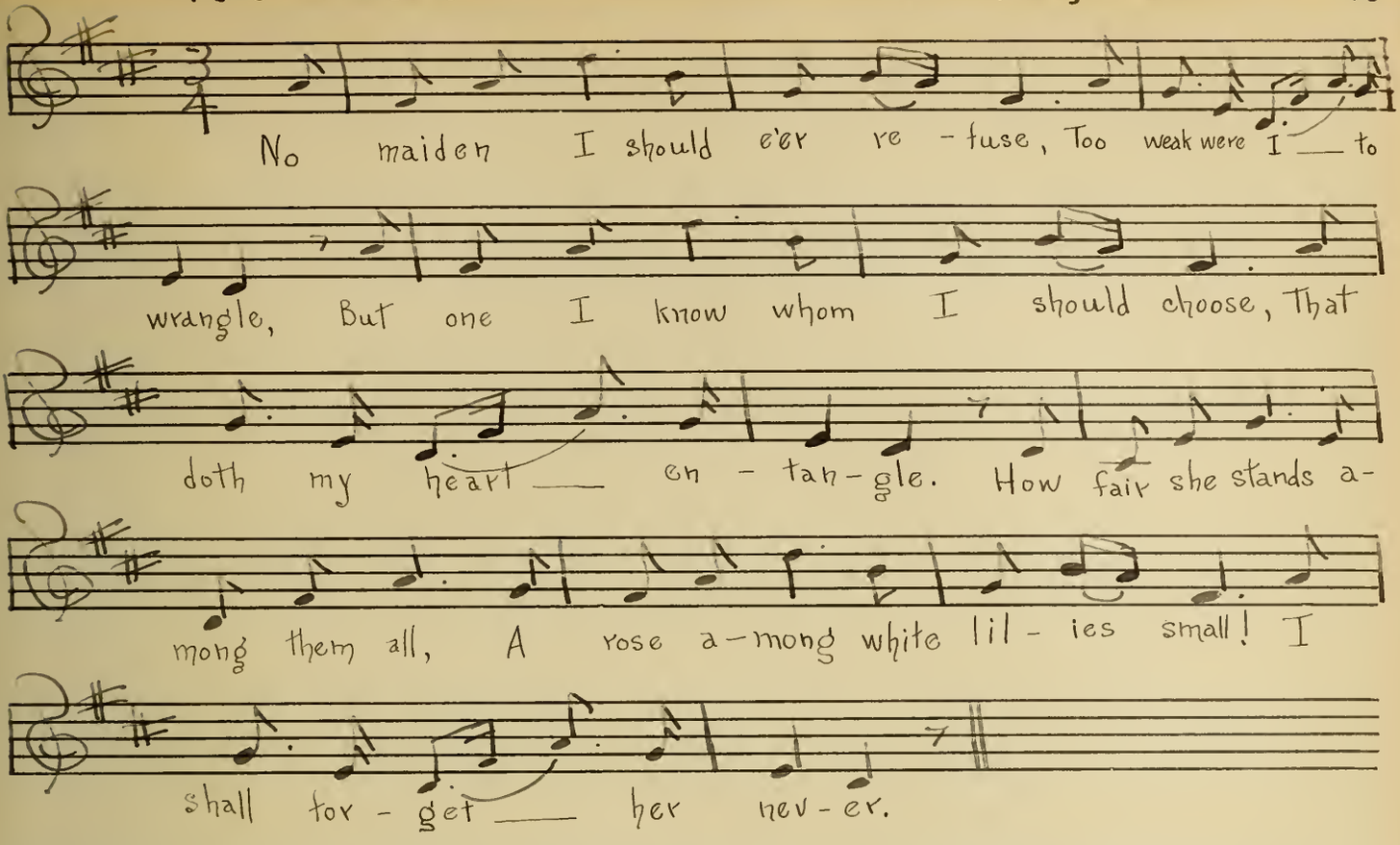
There is a most interesting organ-point in the higher bass on 1 of the scale, both where the key is e minor, at the beginning, and where it is G major, at the fifth measure.

At the beginning of the second part, with the ninth measure, the accompaniment changes rhythm, at the suggestion of the melody itself, making a good contrast to the beginning rhythm.

The changes of key are all pleasing, and follow the general outline e G e G e.

The superiority of this arrangement lies in: counterpaint, rhythm of a peculiar character, good modulation between

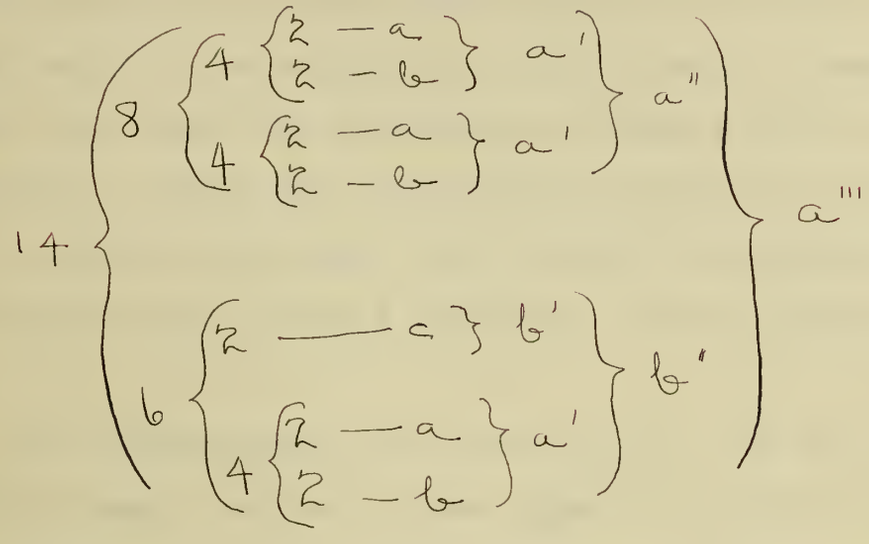
closely allied keys, playing between major and minor modes effectively, parallel construction with varied harmony, contrasting treatment of same theme.


No maiden I should e'er re - fuse, Too weak were I — to
wrangle, But one I know whom I should choose, That
doth my heart — en - tan - gle. How fair she stands a-
mong them all, A rose a-mong white lil - ies small! I
shall for - get — her nev - er.

XXI. "No maiden I should e'er refuse."
("Alls ingen flicka lastar ja")

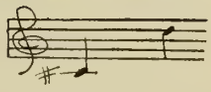
Ref. Hägg, p. 34.

Form.

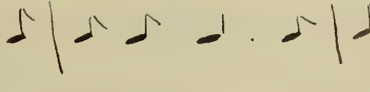


Melody.

The melody is strong and graceful, and contains rhythmic life and charm. It suggests a free and joyful mood.

It begins on 5 above 1. At the ending the rhythm of the cadence is inverted. The lack of a single repeated note accounts in part for the freely moving melody. One finds here the very best example of melodic progression by thirds to be found in the songs analyzed in this thesis,- indeed the greater part of the progressions are thirds. The range is from  .

Rhythm.

The main rhythmic figure in the song is  . The time is $\frac{3}{4}$.

Words.

It is the universal subject of love. It is a man singing, telling of his joyful expectancy of success in love,- a kind of love that shall remain throughout life. This deathless love is a common subject of these songs, but the peculiarity of this individual song is the beginning, where he says he should refuse no maiden, and toward the last where he shows a little jealousy over one Peer or Peter who is evidently trying to be a rival. The lover is a devoted, true one; with a little too delicate feeling in one direction and a little jealousy. He is a rather interesting fellow.

The rhyme scheme is a b a b c c d. The two stanzas must both be sung, for the d lines rhyme: the rhyme scheme is therefore imperfect without the last stanza. One figure is used: a metaphor. The maiden is a "rose" among lilies.

Harmonization.

The introduction is up to the standard. The main point of interest in the accompaniment is the variation in harmony for the like sections. In the first section he modulates to G major and back to D; in the second section he modulates at the same place (relatively) to e minor and back to D. Of course, both G and e keys are closely related to D. This contrast in treatment is highly pleasing. The third time this section appears the shift to G major and back again is made, as in the first section, but written in the octave above with splendid effect. In this last section it should be noted also that in the first measure, where before we have had the tonic chord used, we find, in the

inner parts, a downward chromatic progression of passing notes giving the effect of a diminished seventh (colored by an organ-point in the bass) and introducing the dominant harmony of the following measure early.

Hägg has heard something of fugal imitation in relation to the melody. Notice, in the first measure of the song proper, the rhythm in the bass, and the tonic chord. Does it not follow the melody? Again, in the fifth measure of the song proper, notice the exact imitation, in the bass, of the melody. Then in the contrast section the bass carries a little counter-melody.

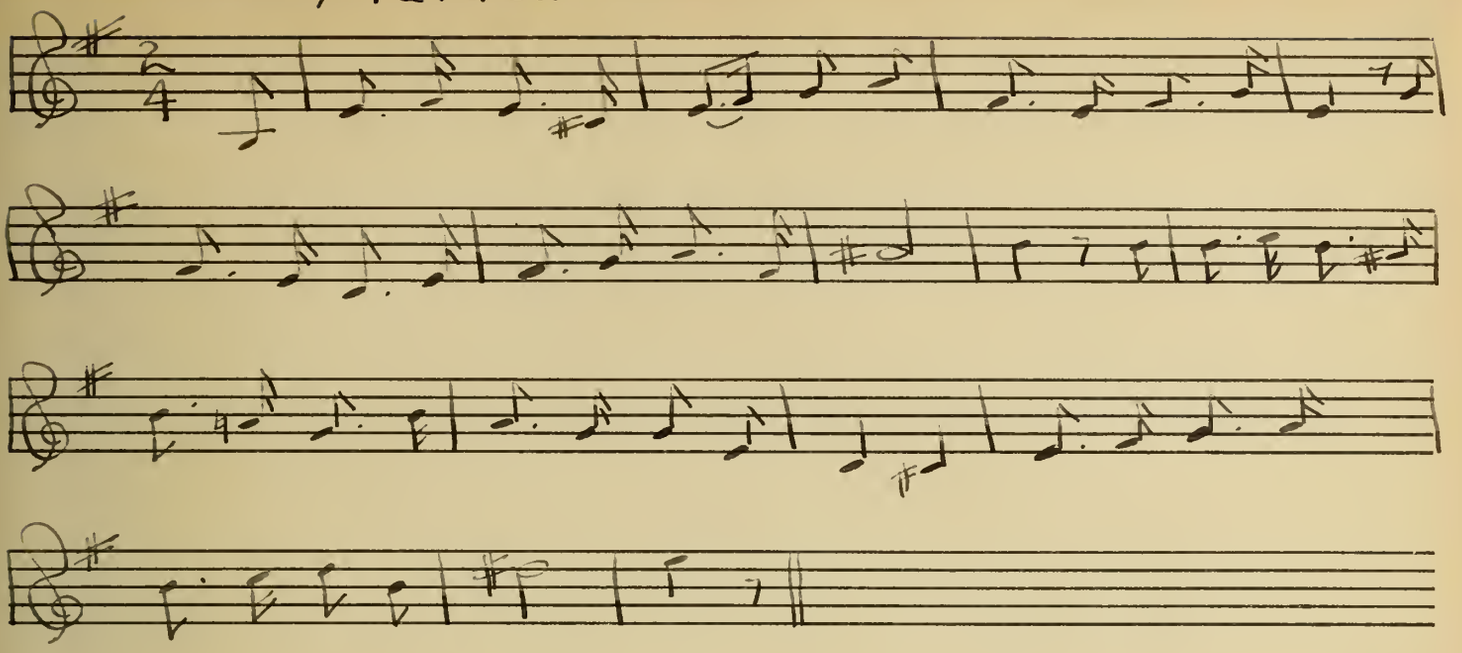
There is the idea of chromatic downward progression constantly used, to be noticed in the inner parts.

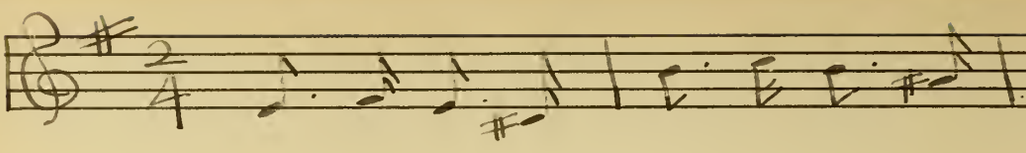
This accompaniment is then of especial merit, to sum up the points as follows: contrast of harmony for like passages, excellent voice leading by stepwise progression, canonic imitation and counter-melody, use of related keys in both major and minor effectively.

Value.

The individual value of this song is its major mode, its rhythm, its peculiarity and intimate character of words.

Maiden in the Garden.



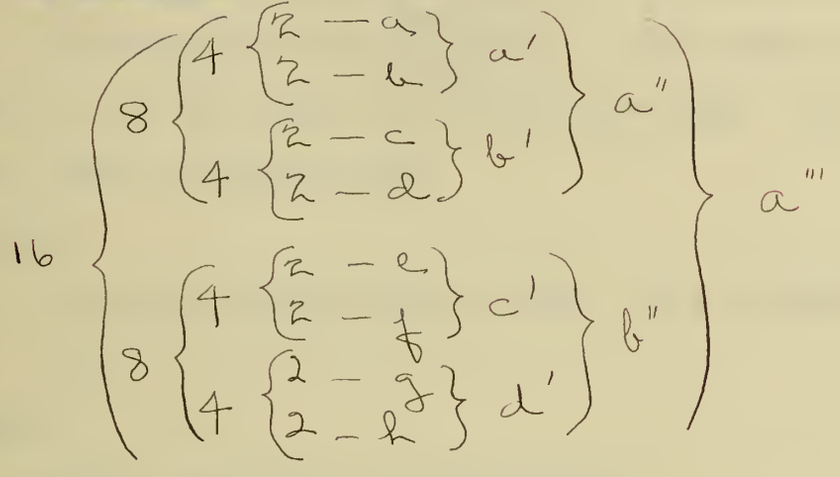


XXII. Maiden in the garden (Jungfrun i det gröna)

Ref. Hägg, p. 193.

Form.

16 measures.

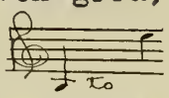


Melody.

This song plainly uses three keys: the tonic minor, its relative major, and its dominant. It also contains an accidental. It uses embellishing notes in a little set form of up and down, as shown on opposite page. This zigzag effect is the individual trait of the song.

The key is e minor. The second four-measure section begins in G major and ends in B (either major or minor). The third section can be either in e minor or G major, but ends in the latter. The fourth section begins and ends in e minor, but runs the major scale between. This can be said to be a mixture of the normal and harmonic minor modes. The beginning is on 5 below 1. The ending is high. The first part of the cadence is unusually long. This long cadence is also after the first period. The

melodic progression is strong, though not so free and graceful as some. It is in rather a set style. Lack of variation in rhythm also helps to give this impression. Such a short song, however, is all right, and even good, in one style only.

The range is from  , the lowest note being the first one in the song, the highest the last. This is peculiar. The range is rather wide.

Rhythm.

The usual double time is used. The rhythmic figure is .

Words.

These words are not folk-words.

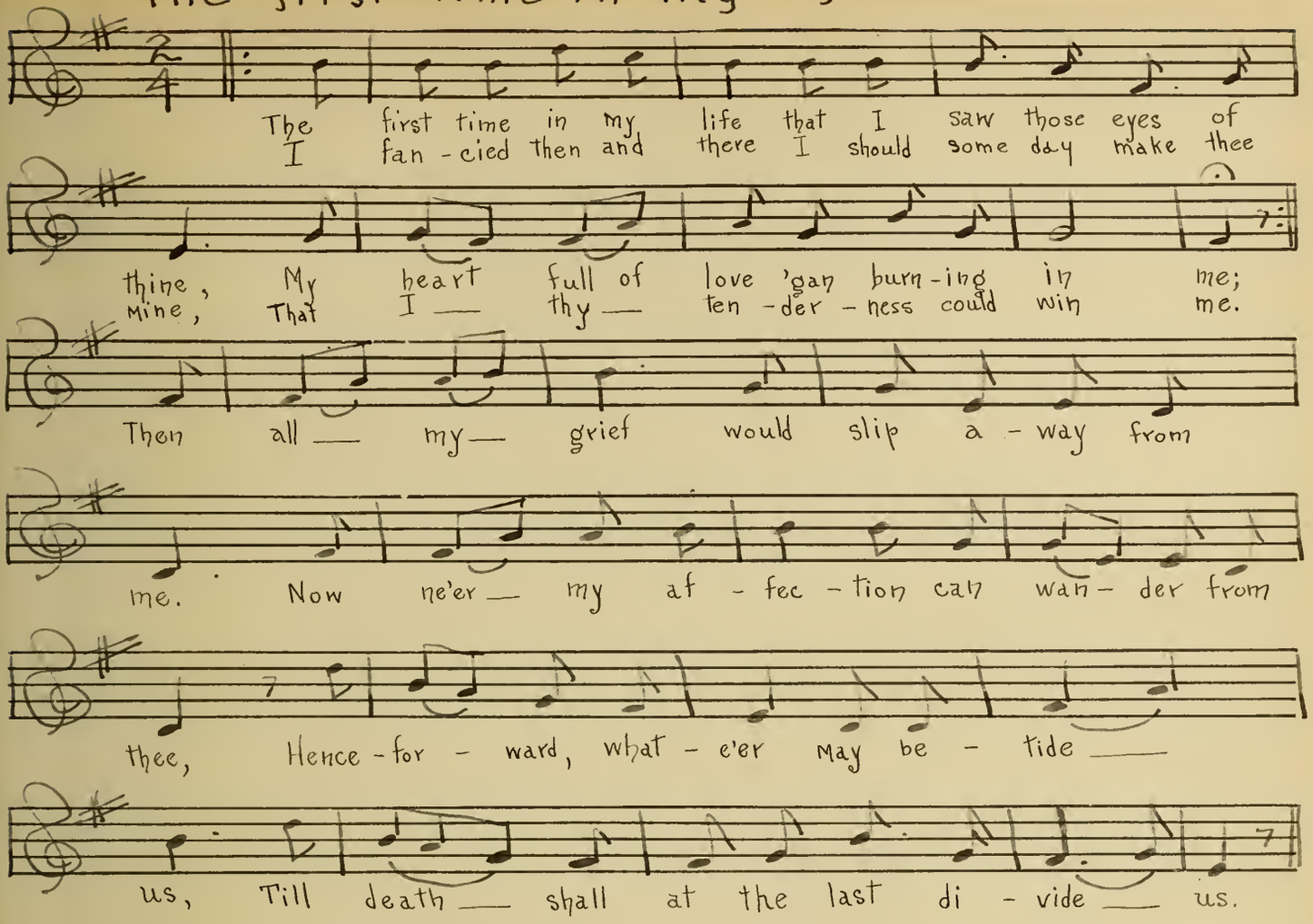
Harmonization.

Hägg's work here is particularly fine. The introduction is harmonized in the key of the dominant major, B. The first chord is a dominant augmented six four three, resolving into the tonic. The melody of this part is, however, like that of the beginning of the song: we therefore have this little melody with two different harmonizations, which is a pleasant surprise to the ear.

In the song-proper the harmony is as follows: tonic, supertonic seventh, tonic, sub-mediant, supertonic, dominant seventh, tonic, b minor, sub-dominant augmented six five, tonic, organ-point for two measures, dominant seventh, B major tonic, G major organ-point in bass (g) for three and one-half measures (the ninth measure might be looked at as a suspension of c ♮ and f ♯ in the inner parts, the c ♮ with no preparation), e minor

dominant seventh, tonic, sub-mediant, G major tonic, b minor tonic, sub-dominant augmented six five, e minor dominant seventh, tonic.

"The first time in my life"

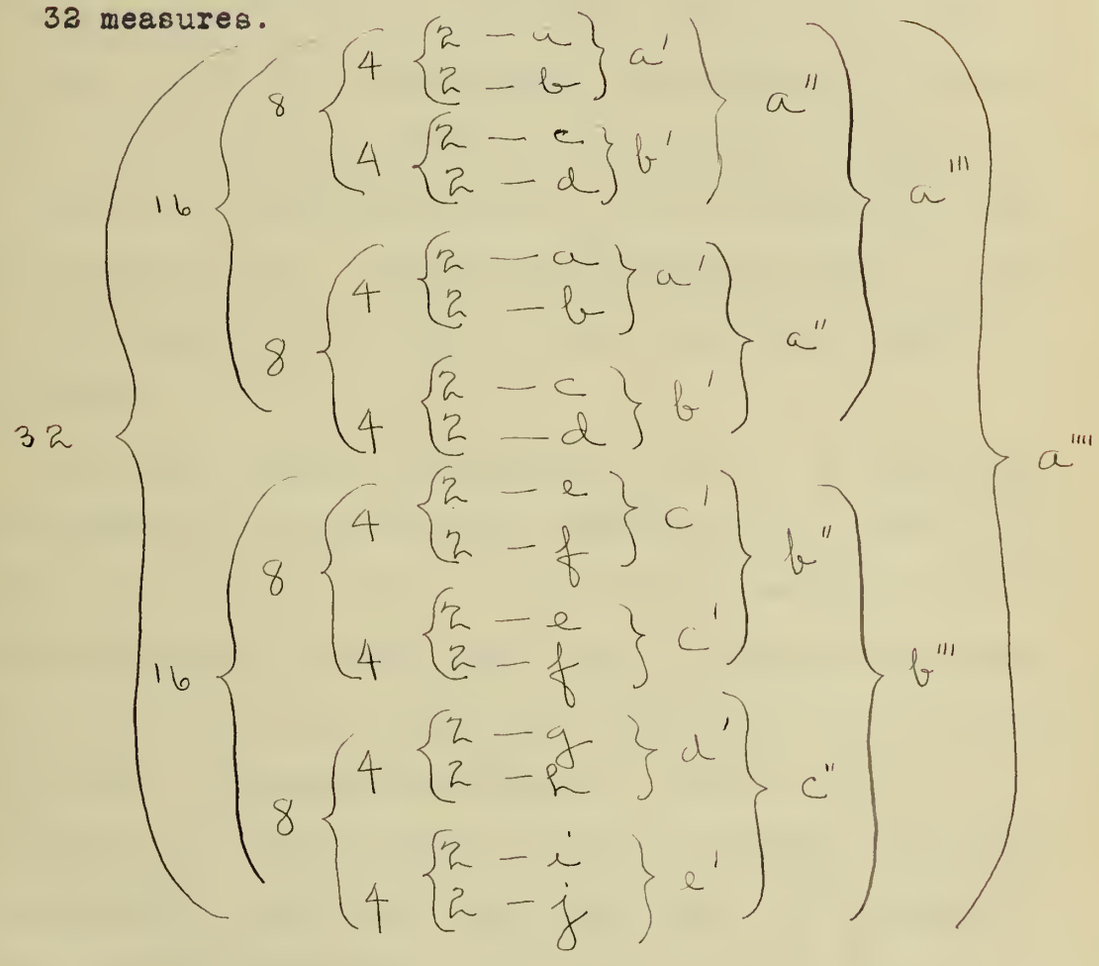

The first time in my life that I saw those eyes of
I fan-cied then and there I should some day make thee
thine, My heart full of love 'gan burn-ing in me;
mine, That I — thy — ten-der-ness could win me.
Then all — my — grief would slip a-way from
me. Now ne'er — my af-fec-tion can wan-der from
thee, Hence-for-ward, what-e'er may be-tide —
us, Till death — shall at the last di-vide — us.

XXIII. "The first time in my life."
("Den första gång i världen")

Ref. Hägg, p. 178.

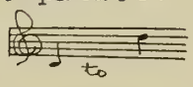
Form.

32 measures.



Melody.

Here is a very typical Swedish song in mode, variation, range of voice, and plaintive pathos.

The range is from  , just one octave. It is interesting to note just how the melody proceeds. The first thing that attracts is repetition of notes in succession in such a way

as to give the idea of holding a note, not being willing for the voice to release it. This suggests a habit of the ear's, namely that of listening eagerly for the sweet beauty of the tone, or for getting the tone fixed so that a change will give a good contrast. This contrast would be acquired in very little space, or in other words, with very little means, yet would be a real contrast. One method of this repetition of successive notes gives the note first on an unaccented beat, then on an accented,which is a good contrast point. Sometimes the reverse order is given: accented, then unaccented. Some of these repetition examples are cited below.

The first measure illustrates it on b. In the fifth and sixth measures we have repeated examples of it, first in f$^{\#}$, then on "a". At the beginning of the contrast section (the 17th measyre and following) we have the f$^{\#}$ and "a" again in the same placement. And then in the eighteenth, nineteenth, and twentieth measures we have a remarkable sequence of tones: g, g, e, e, d, d. But now look at that whole section of four measures, the seventeenth, eighteenth, nineteenth, and twentieth. It is readily seen to be only the following: f$^{\#}$, f$^{\#}$, a, a, b, b, g, g, e, e, d, d. That whole section is made up of twins as it were - <u>every note repeated</u>.

Again,notice the skip of a third. From the third to the fourth measure, g to e, illustrates this. In the fifth measure the f to "a" shows it. It is better shown in the eighteenth and nineteenth measures where we have it in succession

twice, from b to g to e. Another double example of it is in the twenty-sixth and twenty-seventh measures, d to f# to "a". This third skip is a characteristic of this piece.

The song begins on 5 above 1. The ending is perfect cadencing and contains a good example of anticipation.

The melody carries throughout that sweet and sad mood, not a passing sentiment, but the natural atmosphere of the Swedish song. This special song is more truly typical because in it we find the happy medium - it is neither in the gravely serious vein of "When thous stands't up with me", nor in the gay rhythmicmood of "I declare, to-morrow".

Rhythm.

$\frac{2}{4}$ time is used, with the four eighth notes to the measure.

Words.

The words of the song are significant and typical. Though they are really happy, yet they are tinged with sadness. This is characteristic. In his happiness the Norseman is somewhat sad, and in his sadness he is somewhat happy. It is this interlocking of moods that makes contrast and beauty everywhere. As has been noted before, it is as the play of sunshine and shadow all in one picture. The elements of happiness and sadness are quite distinct and intense, too much so when viewed - or lived - separately, but taken together become beautiful. The dominating minor mode merely shows the proximity to nature.

Harmonization.

As for Hägg's harmonies, the following analysis will suffice. The song begins in e minor and continues there through the first half of the piece. This part contains suggestions of G major, but that key is not actually entered until the second half. The first half contains no peculiar chords or harmonies, but in general uses just common harmonies to the e minor key, and not the most exquisite of those. In the second half we enter the key of G major, the d in the 19th and 20th measures giving us this. We have a temporary return to e minor in one measure, the 22nd. But we are fast in G major, and return to it directly. The minor was only a suggestive contrast. In the 25th, 26th, and 27th measures we have a drone bass or organ-point. The last four measures return again to the e minor, closing the song in its initial minor key.

C O N C L U S I O N

These summary remarks are based upon the twenty-three little songs analysed in this thesis and fifteen others from Hägg's collection which have been analysed in the same way, making thirty-eight in all.

Let us follow the same general form in the summary that has been used for the individual songs.

Form.

Many of the songs are irregular in form, and not all periods are eight-measure by any means. But judging approximately, a table of the various songs by periods may be made as follows:

Kind of Song	No. of Songs of this Kind	No. of Forms of this Kind
1 Period	3	1
1½ "	2	1
2 "	26	19
2½ "	1	1
3 "	1	1
3½ "	1	1
4 "	2	2
4½ "	1	1
Too irreg. to estimate	1	1

The 2-period song has the precedence by a large majority. The 1-period songs all have the same form. Of the 26 two-period songs 2 are of one form

3 " " another form

2 " " " "

2 " " " "

2 " " " "

2 " " " "

making 19 forms in all for these 2-period songs.

These are, in all, 28 different forms for 38 songs. One would not imagine that there could be so many varieties in such short forms.

The phrase lengths are almost always 2-measure. However, five songs contain 3-measure phrases, always in combination with 2-measure ones. There is not one 3-measure throughout song in the 38.

Melody.

The music of the Swedish folk exhibits robust melodic intervals. The songs may be saturated with a sweet sorrow, but they never bespeak languor. The freshness of a crisp Northern climate is ever present in them.

Of the 38 songs, 30 are in minor, 6 in major, and 2 in both major and minor. Therefore $\frac{5}{6}$ of these melodies, or about 87% are in minor. The two songs in both modes strangely begin in major and end in minor. (This computation is probably of value, for these songs are chosen without regard to mode from what is probably a representative collection. We have used almost all of the folk-songs Hägg records, except the dance-songs,

which latter form a class of their own.)

As to the beginnings of the songs, 11 begin on the tonic of the scale, 4 on the mediant above, 12 on the dominant above, 11 on the dominant below the tonic. It should be noticed that about 60% begin on 5 or the dominant.

About 40% of the cadences are imperfect on account of having the accent on the first chord of the cadence.

Rhythm.

Thirteen songs are in 2/4 time, 13 in 3/4, 9 in 4/4, 1 in 3/8, 2 in 6/8. The 2/4 and 3/4 hold precedence.

Words.

Of the 38 songs, 8 are not folk words. Topics are computed, therefore, from the remaining 30. Twenty-three are love songs, 5 are ballads, 1 religious, and 1 fanciful.

The love songs are mostly sincere, simple words. However, there is one song written in a mystical and quasi-allegorical style: "Now far, far eastward I'll hie me". There is another exceptional love song, "What I have promised,etc." There is here what appears at first as a take-off on love, but which ends as a really sincere song with no disrespect to the true-love ideal. The song is humorous and clever.

The ballads deal with the relation of men and women to each other, and with the purity of woman. One of them, "Peer Swineherd". is like a child's story.

There is one really religiously spiritual song, "Flowers of Joy". That there is only one such song is a surprising discovery.

Then there is one song of a purely fanciful character, which we have styled a reverie: "The lonely clouds blow across the sky".

In summing up these topics it should be noted that almost all the songs are avowed love songs, and of the others there is not one (unless it be Kulleri Tova) which does not refer in some way to the love theme.

In almost all of these songs the ideal of true love is adhered to with great fidelity,- the ideal of life-long faithfulness to one lover. There are a few exceptions to this attitude, which stand out because of their direct opposition to this view. Although the true lover is so often saddened because of unfortunate fate, yet the ideal is unchanged. If one can indeed, as has often been said, judge a people by the songs they sing, then he may say that here is a folk who take the love experience as a great source of blessedness in life whether its end is happy or unhappy. The people have a mystical and a spiritual vein as well, and they do not lack gaiety. They have sound good sense, and their sentiment is strong,- it never suggests sentimentality or weakness. Their expression is strong and virile, imaginative, abundant in figures; sometimes with an obscure mysticism, but generally very simple and most human.

Harmonization.

All has been said, as regards harmonization, in the individual songs. To sum it all up, Hägg's work is excellent because of the variety of treatment, including as the main points of interest, suspensions, melodic figuration, organ-points, contrast of major and minor keys or modes, diversity of treatment

for identical sections, excellent voice-leading, counter melodies and effects of voice against voice.

Value.

The value of this kind of study is manifold: there is the historical value of it, the ethnological value, the literary value, and the value to music.

These songs are models of strong expression in both melody and words. They seem to be the foundation upon which the superstructure of art music is based. But however important this contribution to the growth of art is, they have another value quite as important, if not indeed more so: their record of the thought and feeling and idiom - their expression of the life - of a certain folk, the Swedish branch of the Scandinavian family.

B I B L I O G R A P H Y

1. Songs of the People Series.

Songs of Sweden. 87 Swedish Folk - and popular Songs. Collected and Edited by Gustaf Hägg. English Translations by Henry Grafton Chapman. G. Schirmer, New York, 1909.

2. Ausländischer. Liederschatz

Sammlung ausländischer Volkslieder, herausgegeben von O. H. Lange. Leipsig, C. F. Peters.

3. Svenska Folkvisor. Band I. Stockholm, Abr. Hirschs Förlag.

4. The Most Beautiful Swedish National Songs. Herman Berens Jr. 2 vols. Stockholm, Carl Gehrmans Musikförlag.

5. The Songs of Scandinavia and Northern Europe. Edited by J. A. Kappey. London, Boosey & Company.

The Hägg volume is the most satisfactory in all ways.

The Lange volume contains only a few Swedish songs, (without English words) with a simple accompaniment.

The Svenska Folkvisor has very simple but good accompaniments. The words are Swedish only.

The Berens edition has words in Swedish, German, and English. A separate volume contains the words. The translations into English are very poor and show that they are the work of a German, for they are filled with German idiom

in literal translation and German word order. The accompaniments are crude in some places, and very good in others, with some startling combinations used.

The Kappey book has translations which are truly English, but not in such excellent poetic style and idiom as Chapman's in Hägg's book. The harmonizations are extremely simple, but good.

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